KINE WEEKLY

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THE CINEMA has grown up. Subjects that were once taboo are now freely filmed.

THE ANSWER—

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KINE WEEKLY

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For those of us concerned with winning back those missing millions . . .

OPPORTUNITY KNOCKS . . .

says JIM POOLE
CEA president elect

Would I be sublimely optimistic or living in some cinemental dream world if I suggested that 1968-69 could be the turning point in our fortunes? If . . . and there's the rub. But before the ifs lets examine the current score. Television, our main competitor, has lost its novelty with a public nearly as disenchanted as it is with the present Government. Colour will undoubtedly provide a much needed shot in the arm, but will its effect on us be long-lived? Our own audiences take glorious colour as a matter of course and it will never overcome a mediocre entertainment. The theatre is ailing and as far as we exhibitors are

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The independent can succeed— given a chance



says ROWLAND HILL
CEA vice-president elect

MY FATHER, who was a lay preacher as well as an exhibitor—an unlikely combination I agree—used to quote: " These are they that come up out of great tribulation."

When I think of the difficulties and frustrations of the independent exhibitor, and especially the small of that species, it is clear that this biblical " clip " has a special significance.

Let us examine his position. The pipe dream of a third circuit has disappeared into thin air, never to return. He is opposed by powerful circuit interests, who naturally take the best of the available product. Worse still, in the case of the big roadshow picture he has to wait not only for the conclusion of the extended run, but also for the playoff of all the other attractive product that has been held up because of this, by which time the cake is not only without cream, but very stale as well.

As if this were not enough, he has to contend with the competition of television (including the mortification of seeing films partly financed with his own money playing on this medium) bingo, punitive bars, the threat of national pay tv, clubs, pubs and—in my opinion the worst of all—the motor car, which enables the cinemagoer to shop over a wide area for his entertainment. Truly a formidable list.

I think it is high time this industry took a good look at what independents can do if they are given the opportunity. I think it is ridiculous that the independent should have to wait a long time, sometimes months, for a large circuit hall to play a film before he can play the same film at his theatre many miles away.

I also think it is quite wrong that renters, who expect independents' support when they are having a run of box-office flops, promptly refuse the independent a chance at a winner unless he pays about twice his normal terms.

Mutual benefit

I have proved many times that if an independent is given the opportunity to play a film soon after its general release then everyone benefits. If, however, the renter refuses to co-operate and the film is dated later at normal terms and for normal playing-time, then we get just an average take; surely it makes sense to allow the independent to play reasonably early at reasonable terms in order to get a much higher return? Six days instead of three may be asked for—and justified. This should be accepted by the exhibitor.

Then films on television. So much has been said about this that there would seem very little to add. All that is said about films on television not damaging exhibitors is usually said by exhibitors who are doing extremely well or who have television interests themselves. Ask a smaller independent what he thinks and he will tell you in no uncertain terms!

When a cinema is screening a fairly new mediocre picture and television is presenting a five-year-old star-studded block-buster, patrons need very little persuasion to stay at home by their television sets. So when it comes to assessing the damage done by television films, leave it to the people who know.

What can be done to help the independent? I think there are several commonsense steps that can be taken. It must be realised that today's cash customer will not patronise a shabby, uncomfortable and indifferently run theatre. The exhibitor must spare no effort (or expense within his means) to make his cinema clean, attractive and with good presentation.

I have recently proved the efficacy of this in my own circuit in two situations which we have renovated and refurbished. Indeed, in one of these places the improvement has been spectacular, turnover having more than doubled.

There have been many suggestions for financial help for this purpose, but this is as far as it has got, and I feel that the exhibitor must, as always, rely on his own efforts and his own resources.

At any rate he has one advantage, particularly in smaller situations, often denied to his powerful and wealthy rival: the personal touch which helps him to establish a friendly and cheerful atmosphere.

I think the position calls for extra money to be spent on advertising, especially in regard to bigger spreads in the local newspaper with plentiful use of blocks, etc. Here again we have been experimenting, with extremely beneficial results.

Obviously, the independent's greatest need is access to more and better films. Surely it is in the interests of the whole industry that the sorry story of closures in recent years should be brought to an end. It is essential—and inevitable—that the circuits should relax the stranglehold they have on the more attractive product.

I am convinced by personal experience that renters are anxious to help, but the exhibitor must co-operate. There are many small men who refuse to offer extended playing time—often because " I have never done it "—but this is no longer a valid reason.

Mutual aid

It is time this type of exhibitor realised that money can still be made in the cinema, but they cannot expect renters to give them a break if they in turn do not give the renters one.

I am sure that small independents do not expect to play before their bigger opposition, but they should not be kept waiting for long periods while the opposition decides whether or not to play the picture. Unnecessary bars should be eliminated. Renters should enable the independent to date his product earlier—both would benefit. So let's have less of the " no copies " alibi.

We must, of course, stop feeling sorry for ourselves—stop waiting for someone to help us. Let's make a start by helping ourselves. If independents give a bit and spend a bit they could probably surprise themselves and make a big bit.

Where...and whatever ...in 1970?

asks **BILL ALTRIA**

THIS YEAR! NEXT YEAR! THE YEAR AFTER?

The CEA Summer Conference opens in Edinburgh on Monday. Next year's conference is expected to be held in Brighton. There is speculation about the prospect of a conference in 1970. Will there be one at all after next year? Some think not—at least not in the traditional pattern.

Edinburgh has a long experience of catering for the tourist trade and festivals. But it is not adequately equipped for staging a conference—at least not of the size of the CEA's with 500 plus trade personalities and wives registered for attendance. Ask those who are responsible for organising some of the social functions!

Brighton is better placed. And it is convenient to London. That suits many busy London-based executives who find it convenient to travel to and fro to attend business sessions that are of interest to them, and some of the social gatherings.

But really, there are very few places in the United Kingdom outside London that are capable of housing a conference, with all the trimmings, of the usual size and scope of the CEA's up to date.

And why not London? After all it is the heart of the transport networks; it has all the accommodation and facilities for housing big conferences, and first class cinemas for premieres and trade screenings. It is also at the centre of communication for the kind of drum beating that could be beneficial to the industry. There are many in the industry who would heave a sigh of relief if the conference were held in London—every year.

Will there be a CEA conference in 1970? Much depends on what happens this year and next.

But is it not time for rethinking? Is it possible to maintain an annual conference on a traditional basis?

It is the practice for the branch, providing the president for the year, to organise the conference. The burden becomes greater with the contraction in membership and the merger of branches, which restrict the spread of responsibility.

In any case, it is always difficult to understand why the CEA conference is not organised by head office, if only for continuity of administration.

Furthermore, the CEA traditionally has welcomed and encouraged the participation in the conference of other sections of the industry; indeed the conference would hardly be a conference without their participation.

And as the industry in this country is now largely controlled and administered from London, the advantages of a London-based, permanent administrative machinery are obvious.

But does this notion go far enough? Perhaps not.

Does the conference in its present form serve a useful purpose?

CEA members say that it provides exhibitors with the one opportunity in the year for a mass get-together for the formal and informal exchange of ideas and information of practical experience in trading. That it provides an opportunity to meet the heads of the distribution companies whom they do not meet often enough, and the representatives of equipment and service companies.

And that it does provide a platform for the discussion of trading problems, apart from the domestic affairs of the CEA.

However the real purpose of a conference is to thrash out difficulties and problems, to kick around fresh ideas in the conduct of business, and to reach positive conclusions and courses of action than can be progressed and developed after the conference, and as soon as is practical.

For many years trade observers have said that the CEA conference produces a lot of hot air, but little subsequent action of a positive, beneficial nature. This is largely true, and the reason possibly is that the CEA alone is not in a position to act on many of the points raised in conference, and that there is no effective machinery, on an all-industry basis, to turn talk into action.

The trade associations, not unnaturally, hold fast to their partisan positions, but in recent years they have moved closer together in settling policy, on issues of mutual concern, such as collective trade representations on the recommendations of the Monopolies Commission.

Perhaps there is room for closer collaboration and more effective collective action.

Perhaps an annual conference, organised jointly by the major trade associations, would be a more effective starting point.

Finally, it must be recognised that the film industry becomes more and more international in character. Is it not time for the one trade conference in the United Kingdom to extend its horizons to embrace the international factors that are of importance to the business in the present age?

Where and whatever in 1970?

Who's where at the conference

NORTH BRITISH HOTEL

Adley, H. and Mrs. (Pearl and Dean).
Adley, J. and Mrs. (Pearl and Dean).
Altria, W. G. (Kine Weekly).
Baker, Oscar and Mrs. (Warner Theatre, Leicester Square).
Baldock, Brian F. (Rank Theatres).
Band, M. (Lyons Maid).
Bandy, A. and Mrs. (Regal, St. Ives).
Benn, P. B. (ABC).
Bishop, G. C. and Mrs. (Rialto, Poulton-le-Fylde).
Boorer, R. (Lyons Maid).
Brader, P. and Mrs. (Odeon, Glasgow).
Burns, J. and Mrs. (ABC District Manager, ABC1 Glasgow).
Camplin, R. S. and Mrs. (CEA).
Carpenter, A. E. and Mrs. (Shropshire).
Carpenter, L. E. and Mrs. (ABC).
Carter, C. E. and Mrs. (Belfast).
Cartlidge, W. and Mrs. (ABPC).
Caulfield, Miss P. (CEA).
Cherry, J and Mrs. (Albion, North Shields).
Cockerill, F. C. and Mrs. (ABC).
Crathorn, Charles and Mrs. (Farningham).
Churchill, Victor (Tigon Pictures).
Dallow, S. and Mrs. (Liverpool).
Deeming, C. K. and Mrs. (Loughborough).
Desbrow, L. W. (Garland-Compton).
Dewes, R. H. (Rank Theatres).
Diamond, Miss J. (with Miss Carol White, c/o John Troke, Anglo Amalgamated).
Di Rollo, Miss E. (Musselburgh).
Donald, R. M. and Mrs. (Aberdeen).
Dowdeswell, R. J. and Mrs. (Classic Cinemas).
Eckart, D. W. E. and Mrs. (Star Group).
Eckart, R. M. R. (Star Group).
Estcourt, E. S. and Mrs. (Palladium, Blackpool).
Ferguson, Miss J. (Scottish branch CEA).
Freeman, V. W. (Theatre Royal, Bognor Regis).
Frutin, Alex and Mrs. (Granada, Glasgow).
Frutin, Stanley and Mrs. (Granada, Glasgow).
Gaukrodger, J. and Mrs. (Rank Theatres).

continued overleaf

WHO'S WHERE...

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Gayus, Ivor (Society of Cinema Managers).
Gilchrist, G. and Mrs. (Palace, Dunfermline).
Godfrey, R. I. and Mrs. (Empress, Runcorn).
Gore, Brian and Mrs. (Garland-Compton).
Green, G. H. D. (Glasgow).
Green, H. J. and Mrs. (Glasgow).
Green, J. Vernon and Mrs. (FTS (Great Britain) Ltd.).
Hawken, Mrs. K. (Sterling Cinema, Oxford).
Henderson, J. and Mrs. (Columbia).
Huddleston, L. P. and Mrs. (Palace, Witney).
Hutchinson, L. and Mrs. (Elizabeth Shaw).
Hyman, Mrs. I. (c/o Arthur Taylor, CEA).
Jenner, P. L. (Lyons Maid).
Jones, David and Mrs. (ABPC).
Kelly, Mrs. P. R. (Edinburgh).
Kemp, George and Mrs. (Regal, Saltcoats).
Kershaw, A. (Eccle Bonny, Grains Bar, Nr. Oldham).
Kilmister, C. A. A. and Mrs. (CTBF).
King, D. C. and Mrs. (KRS).
Knopp, Dr. L. and Mrs. (CEA).
Lawrence, R. J. and Mrs. (Warner-Pathe).
Lawson, Mrs. M. (Wallaw Cinema, Ashington).
Lee, E. J. and Mrs. (CEA).
Lee, G. and Mrs. (Rhos Playhouse, Colwyn Bay).
Lewis, Wyndham and Mrs. (Cardiff).
McDonald, W. H. and Mrs. (ABPC).
MacGregor, Jock (Motion Picture Exhibitor).
McLean, G. and Mrs. (Pathe Equipment).
Marshall, L. B. and Mrs. (Warner-Pathe).
Mason, H. G. and Mrs. (Strand, Llantwit Major).
Meade, D. and Mrs. (Warner-Pathe).
Moore, C. (Rank Theatres).
Mordue, W. and Mrs. (Newcastle-upon-Tyne).
Morton, M. C. (KRS).
Muir, L. S. and Mrs. (T. Wall & Sons).
Nicol, T. P. (Savoy, Llandudno).
Pay, W. and Mrs. (Motion Picture Herald).
Pearl, C. and Mrs. (Pearl and Dean).
Pilkington, J. A. and Mrs. (Leek).
Pinches, George (Rank Theatres).
Polwin, L. J. and Mrs. (Palladium, Blackpool).
Poole, J. K. S. and Mrs. (Edinburgh).
Pound, Leslie (Paramount).
Prance, J. and Mrs. (Belgrave Cinema, Plymouth).
Pratt, Miss E. R. (CEA).
Quilter, Bryan and Mrs. (Rank Theatres).
Rains, B. E. and Mrs. (Star Group).
Randall, A. E. and Mrs. (Shipman & King).
Randall, G. and Mrs. (Regal, St. Ives).
Ratcliffe, Frank (Kine Weekly).
Read, T. B. and Mrs. (Albion, North Shields).
Reader, W. D. and Mrs. (Palladium, Blackpool).
Rhodes, E. A. and Mrs. (Classic Cinemas).
Rifkin, Julian and Mrs. (c/o J. K. S. Poole, Edinburgh).
Rive, Kenneth, (Gala).
Robertson, J. and Mrs. Picturedrome, Bognor Regis).
Roelich, H. S. and Mrs. (ABC).
Rogers, E. C. and Mrs. (Coliseum, Cheltenham).
Scott, T. and Mrs. (Forum, Hexham).
Shurman, S. and Mrs. (Cinema Screen Services).
Singleton, George and Mrs. (Glasgow).
Singelton, Ronald and Mrs. (Glasgow).
Smith, E. S. and Mrs. (Beckenham.
Smith, R. (20th Century-Fox).
Symmons, M. and Mrs. (Warner-Pathe).
Taylor, Arthur and Mrs. (CEA).
Toase, Mrs. C. (Chadderton, Nr. Oldham).
Troke, John (Anglo-Amalgamated).
Turner, J. M. and Mrs. (Scottish branch CEA).
Van Gelderen, Stanley and Mrs. (Lyons Maid).
Walker, I. H. and Mrs. (Quorn, Leics).
Waterhouse, F. A. (Elite Cinema, Ashbourne).
Webb, E. and Mrs. (Sidcup).
Webster, R. and Mrs. (ABC).
Westwood, The Rt. Hon. Lord and Lady (Newcastle-upon-Tyne).
White, Miss Carol (c/o John Troke, Anglo-Amalgamated).
Whittam, V. F. (Lyons Maid).
Williamson, C. H. B. and Mrs. (Daily Cinema).
Williamson, P. M. and Mrs. (Columbia).
Wood, J. F. and Mrs. (Liverpool).
Wood, Miss A. M. (Liverpool).
Woolley, J. and Mrs. (Warner-Pathe).
Wotherspoon, R. and Mrs. (Caledonian Associated Cinemas).

CALEDONIAN HOTEL

Abeles, Arthur and Mrs. (Universal).
Allan, Miss F. (Rank Advertising Films).
Ambrose, J. (c/o J. K. S. Poole, Edinburgh).
Arnold, George (Lyons Maid).
Ballheimer, Hans (ABC).
Barlow, J. (Compton Cinemas).
Bedford, P. A. H. (Lyons Maid).
Berman, C. and Mrs. (United Artists).
Bernstein, M. A. (Jersey).
Best, Alan and Mrs. (London SW8).
Boyd, John and Mrs. (MGM).
Boyton, Miss O. (Rank Advertising Films).
Brailsford, F. H. and Mrs. (Nottingham).
Brooks, C. and Mrs. (Lyons Maid).
Brooks, Lester (MGM).
Buck, P. J. (Westrex).
Chilton, T. E. and Mrs. (Rank Audio Visual).
Dallman, E. and Mrs. (London Independent Producers (Dist.) Ltd.).
Dawson, H. and Mrs. (Dawsons Seating).
Deeley, Michael and Mrs. (Oakhurst Productions).
Donaldson, Mrs. E. (Bramhall, Cheshire).
Dowson, Graham and Mrs. (Rank Organisation).
Edgar, Cyril (Walt Disney Productions).
Elliot, L. P. G. (Compton Cinemas).
Elton, H. and Mrs. (London W1).
Emery, R. G. and Mrs. (Blackpool).
Favell, Anthony R. and Mrs. (Sheffield).
Favell, Arnold R. and Mrs. (Sheffield).
Flint, Michael (Paramount Film Service).
Fooks, W. J. and Mrs. (Cardiff).
Gell, W. V. A. and Mrs. (London Independent Producers (Dist.) Ltd.).
Giles, P. E. and Mrs. (Gala).
Godwin, Eric (Tigon Pictures).
Goff, Brian (Eagle Films).
Granger, R. C. (Rex Publicity).
Hargreaves, K. N. and Mrs. (Anglo Embassy).
Harker, D. and Mrs. (Rank Organisation).
Harris, N. and Mrs. (Rank Advertising Films).
Havas, M. and Mrs. (MGM).
Hochstetter, Leo and Mrs. (MPEAA).
Hogarth, J. and Mrs. (London Independent Producers (Dist.) Ltd.).
Hudson, A. (and associate) (Westrex).
Innes, Miss S. (c/o Sir Alex B. King, Glasgow).
Jacobs, Barry (Eagle Films).
James, Cyril and Mrs. (Walt Disney Productions).
Jones, H. R. (Westrex).
Kean, Alan and Mrs. (Compton Cinemas).
Kimberley, J. and Mrs. (Stafford).
King, Sir Alex B. (Glasgow).
King, G. (Compton Cinemas).
Krusin, Mrs. A. J. (Barnstaple, Devon).
Lawrence, G. K. and Mrs. (Lyons Maid).
Lee, Ronald and Mrs. (Cinerama).
Levy, Julian and Mrs. (London W1).
Lewin, D. and Mrs. (Daily Mail).
Lewis, J. K. (Clarks Cereal Products).
Logan, F. H. and Mrs. (Guildford).
McCormack, Miss M. E. (Rank Advertising Films).
McGettigan, H. (Rank Film Distributors).
Massarella, J. L. and Mrs. (Lyons Maid).
Millwood, B. and Mrs. (United Artists).
Minde, F. (Screenways (New York) Ltd.).
Mould, Miss M. (c/o Mrs. E. Donaldson, Palladium, Patricroft).
Mumford, D. and Mrs. (Rank Advertising Films).
Myers, M. and Mrs. (Miracle Films).
Niven, D. N. (Compton Cinemas).
O'Grady, D. and Mrs. (Rank Advertising Films).
Osborne, L. G. (Westrex).
Parsons, J. and Mrs. (Clifton Cinemas (Management) Ltd.).
Patman, E. (MGM).
Phillips, J. I. (Butcher's).
Poole, F. S. and Mrs. (Rank Film Distributors).
Prince, M. (Barnstaple, Devon).
Redford, S. and Mrs. (20th Century-Fox).
Roberts, G. F. (Butcher's).
Roylance, L. and Mrs. (Daily Express).
Sammes, Brian (London Independent Producers (Dist.) Ltd.).
Sheckman, Arnold and Mrs. (Rex, North Shields).
Smart, R. W. (Cinerama).
Smith, E. J. and Mrs. (National Screen Service).
Smith, Miss Jean (West Regent Circuit).
Stafford, Louis (R. L. Kemp Cinemas).
Stevens, G. K. and Mrs. (T. Wall & Sons).
Tenser, S. Tony (Tigon).
Thomas, D. R. and Mrs. (Rank Advertising Films).
Thomas, F. L. (Rank Film Distributors).
Turnbull, G. and Mrs. (United Artists).
Wild, P. S. and Mrs. Oldham).
Wild, S. and Mrs. (Cheadle Hulme).
Wilkinson, G. and Mrs. (London Independent Producers (Dist.) Ltd.).
Winckles, Kenneth and Mrs. (United Artists).
Wilkinson, R. and Mrs. (United Artists).
Wright, J. A. P. (Lyons Maid).
Young, M. T. and Mrs. (United Artists).

GEORGE HOTEL

Allighan, Arthur and Mrs. (Walt Disney).
Barber, Arnold and Mrs. (Warner-Pathe).
Barclay, Clifford (Film Production Association).
Batty, W. and Mrs. (Victoria Cinema, Fleetwood).
Birch L. and Mrs. (Palace, Winsford).
Blay, L. (Morganite Carbon).
Carrington, G. and Mrs. (T. Wall & Sons).
Causer, T. W. and Mrs. (Warwick Cinema, Acocks Green).
Clark, T. W. and Mrs. (Warwick Cinema, Acocks Green).
Cradick, R. (National Screen Service).
Davies, J. W. and Mrs. (London W1).
Davies, Joseph W. and Mrs. (S. Presbury & Co.).
Dowding, A. and Mrs. (Solihull).

continued on page 142



We're hoping to see you at the C.E.A. Conference

Over a Cornish Sundae. But come early. We like them too.

Delegates to the C.E.A. Conference are cordially invited by Lyons Maid Entertainments Sales Manager Mr. Frank Whittam and his colleagues to join them in La Gala at the North British Hotel, Edinburgh on Saturday 8th June, at 3 p.m. and throughout the duration of the Conference.

They also look forward to seeing you at Lyons Maid's Party Night on Monday 10th June at the MacRobert Pavilion, INGLISTON at 8 p.m. when La Gala's "Top Tunes" will be presented.

P.S. Conference delegates are also invited to "La Gala" Junior; Lyons Maid Delegates Rendezvous in the Trade Fair in the Assembly Rooms on Tuesday and Wednesday 11th and 12th June.

Lyons Maid

Ice Cream

WARNER-PATHE

STAR QUALITY—OUR ROUTE TO BOX-OFFICE SUCCESS



says MACGREGOR SCOTT
managing director, Warner-Pathe

IF there is such a thing in film distribution terms as an embarrassment of riches, then Warner-Pathe may well be suffering from it!

I say this because I cannot remember in past years looking over a schedule of pictures so packed with variety and promise, so full of potential and success at the box-office.

All our major suppliers have come up with product containing every ingredient necessary to achieve outstanding returns. Our plans for them are single-minded: to exploit each and every one in a manner geared to individual requirements. The only embarrassment comes in trying to fit them all into the varied pattern of West End presentation and circuit release!

Roadshow productions offer very special challenges and rewards: which is why I am particularly happy that four of our films in the months ahead fall into this category.

From Warner Bros-Seven Arts comes "Finian's Rainbow," the 70 m m screen version of a highly-successful stage musical which stars that veteran of song-and-dance routines, Fred Astaire, in his first musical for ten years. He is co-starred with Petula Clark and Tommy Steele.

Also from Warner Bros-Seven Arts is "The Madwoman of Chaillot," an entertainment of epic proportions based on the classic play by Jean Giradoux and starring a host of names including Katharine Hepburn, Danny Kaye, Yul Brynner, Charles Boyer, Margaret Leighton, Irene Papas, Richard Chamberlain, Paul Henreid and Donald Pleasence. Directed by Bryan Forbes and produced by Ely Landau, filming took place entirely in the South of France.

The Associated British Picture Corporation presentation of "Mayerling" comes to the screen as one of the great romantic stories of all time—the enduring legend of Prince Rudolf of Austria and his ill-fated love affair with the aristocratic Maria Vetsera, a liaison which shocked the royal house of the Hapsburgs and precipitated tragic events. Starring are Omar Sharif, Catherine Deneuve, Ava Gardner, James Mason, Genevieve Page and James Robertson Justice.

"Mayerling" was produced, written and directed by Terence Young and filmed in Vienna and Paris on many of the actual locales which figure in the true-life story.

continued on page 138



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BASED ON THE PLAY BY FREDERICK KNOTT · SCREENPLAY BY ROBERT & JANE-HOWARD CARRINGTON

DIRECTED BY TERENCE YOUNG · PRODUCED BY MEL FERRER · Music Henry Mancini · Produced on the New York Stage by FRED COE

TECHNICOLOR · A WARNER BROS.–SEVEN ARTS RELEASE through Warner-Pathe

C.E.A. CONVENTION SCREENING AT THE A.B.C. (Lothian Rd.)
EDINBURGH ON TUESDAY, JUNE 11th at 7p.m.

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TOMMY STEELE

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WAIT UNTIL DARK

AUDREY HEPBURN
ALAN ARKIN
RICHARD CRENNA
EFREM ZIMBALIST, Jr.

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THEY CAME TO ROB LAS VEGAS

GARY LOCKWOOD
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JACK PALANCE

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GREAT CATHERINE

PETER O'TOOLE
ZERO MOSTEL
JEANNE MOREAU
JACK HAWKINS

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THE FOX

SANDY DENNIS
KEIR DULLEA
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THE LOST CONTINENT

ERIC PORTER
HILDEGARD KNEF
SUZANNA LEIGH
TONY BECKLEY

TECHNICOLOR ®
A HAMMER FILM PRODUCTION
presented by
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THE GREEN BERETS

JOHN WAYNE DAVID JANSSEN
JIM HUTTON ALDO RAY

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MAYERLING

OMAR SHARIF CATHERINE DENEUVE
JAMES MASON AVA GARDNER
JAMES ROBERTSON JUSTICE
GENEVIEVE PAGE

COLOUR PANAVISION ®
AN ASSOCIATED BRITISH PICTURE
CORPORATION PRESENTATION

REFLECTIONS IN A GOLDEN EYE

ELIZABETH TAYLOR
MARLON BRANDO
BRIAN KEITH
JULIE HARRIS

TECHNICOLOR ® PANAVISION ®
From WARNER BROS.-SEVEN ARTS

I LOVE YOU, ALICE B. TOKLAS!

PETER SELLERS JO VAN FLEET
LEIGH TAYLOR-YOUNG

TECHNICOLOR ®
From WARNER BROS.-SEVEN ARTS

SWAN LAKE

MARGOT FONTEYN
RUDOLF NUREYEV

EASTMAN COLOUR
From ASSOCIATED BRITISH-PATHE

CHES NEW HEIGHTS

THE DEVIL RIDES OUT

CHRISTOPHER LEE
CHARLES GRAY
NIKE ARRIGHI LEON GREENE

TECHNICOLOR ®
A HAMMER FILM PRODUCTION
presented by
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CHUBASCO

RICHARD EGAN
CHRISTOPHER JONES
SUSAN STRASBERG
ANN SOTHERN

TECHNICOLOR ® PANAVISION ®
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THE DEVIL IN LOVE

VITTORIO GASSMAN
MICKEY ROONEY
CLAUDINE AUGER

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THE BIRDS, THE BEES AND THE ITALIANS

VIRNA LISI

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CAMELOT

RICHARD HARRIS
VANESSA REDGRAVE
FRANCO NERO
DAVID HEMMINGS
LIONEL JEFFRIES

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THE WINTER'S TALE

LAURENCE HARVEY
JANE ASHER
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SWEET NOVEMBER

ANTHONY NEWLEY
SANDY DENNIS
THEODORE BIKEL

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PETULIA

JULIE CHRISTIE
GEORGE C. SCOTT
RICHARD CHAMBERLAIN
ARTHUR HILL
SHIRLEY KNIGHT
JOSEPH COTTEN

TECHNICOLOR ®
From WARNER BROS.-SEVEN ARTS

FAR FROM THE MADDING CROWD

JULIE CHRISTIE
TERENCE STAMP
PETER FINCH
ALAN BATES

TECHNICOLOR ® PANAVISION ®
70 mm
From ANGLO AMALGAMATED

A COVENANT WITH DEATH

GEORGE MAHARIS
LAURA DEVON
KATY JURADO
EARL HOLLIMAN

TECHNICOLOR ®
From WARNER BROS.-SEVEN ARTS

THE CHASTITY BELT

TONY CURTIS MONICA VITTI
JOHN RICHARDSON HUGH GRIFFITH

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Camelot

SEEN so far in London and selected provincial centres, audiences throughout the country can anticipate the release later this year of "Camelot" the wondrous Warner Bros-Seven Arts screen version of the famed musical play. Spectacle-splashed star-studded and musically-mounted, "Camelot" is an unparalleled entertainment for cinemagoers of all ages, with Richard Harris as an incomparable King Arthur, Vanessa Redgrave as his lovely Queen Guinevere and handsome Italian star Franco Nero as the bold Sir Lancelot. Produced by Jack L. Warner and directed by Joshua Logan, "Camelot" was written for the screen by Alan Jay Lerner who, with Frederick Loewe, wrote the original book, music and lyrics of the stage version. "Camelot" was designed by young Australian John Truscott who won an Academy Award this year for his work on the film.

WARNER-PATHE



Finian's Rainbow

THAT perennially-popular stage musical "Finian's Rainbow" comes to the screen from Warner Bros-Seven Arts in a 70mm production which has more-than-liberal helpings of whimsey and Irish blarney, boosted by the presence of one of the screen's all-time greats, Fred Astaire, making his first musical for ten years. He is joined by lovely international star Petula Clark, and Tommy Steele, whose reputation grows with each film. Chock-full of outstanding songs, laced with gay dance numbers, "Finian's Rainbow" is yet another big-screen musical from the company which forged "My Fair Lady" and "Camelot." It was produced by Joseph Landon and directed by Francis Ford Coppola. Screenplay was by Joseph Landon together with E. Yip Harburg and Fred Saidy—the original authors of the stage show. Composer Burton Lane adapted his score for the screen.



Reflections in a Golden Eye

LIFE on a peacetime American army post can be boring and frustrating—especially when four such ill-assorted characters as those in Warner Bros-Seven Arts' "Reflections in a Golden Eye" are locked together in strange, opposing passions and beneath-the-surface conflicts which lead eventually to a tragic climax. John Huston has directed this adaptation of Carson McCullers' famous novel with a brooding menace and has drawn brilliant performances from his cast—led by Elizabeth Taylor and Marlon Brando, screened together for the first time, Brian Keith and Julie Harris. Produced by Ray Stark, "Reflections in a Golden Eye" was written for the screen by Chapman Mortimer and Gladys Hill.

WARNER-PATHE



The Fox

A SENSITIVE and frank screen treatment of a subject hitherto only touched obliquely by the cinema, "The Fox," from Warner Bros-Seven Arts, is a D. H. Lawrence-adapted story of two young girls who work together a lonely Canadian farm. Emotionally and physically dependent on one another, their lives are disrupted by the arrival of a male predator who seeks to snatch one of the girls away. Tragedy eventually results. Acted brilliantly by Sandy Dennis, Anne Heywood and Keir Dullea in highly demanding roles, "The Fox" was produced by Raymond Stross and directed by Mark Rydell. The screenplay was written by Lewis John Carlino and Howard Koch.



Petulia

BRILLIANTLY created for the screen with all the technical expertise for which he has become famous, Richard Lester brings to Warner Bros-Seven Arts' "Petulia," a kaleidoscopic interpretation of the lives of three people living in present-day San Francisco: a kooky young newly-married girl, her sinister neurotic husband and the cynical, world-weary doctor with whom she has an on-off affair. This year's official American entry at the Cannes Film Festival, "Petulia" is certain to be one of the year's most talked-of pictures, combining as it does comedy, drama and a tender love story. Starring Julie Christie, George C. Scott and Richard Chamberlain, "Petulia" is a Richard Lester-Raymond Wagner production, adapted for the screen by Lawrence Marcus from the novel by John Haase.

WARNER-PATHE



Wait until Dark

FASHIONED as an exercise in chilling terror and mounting suspense, Warner Bros-Seven Arts' "Wait Until Dark" is the screen version of Frederick Knott's international stage hit, the story of a young blind girl in terror of her life from three unscrupulous thugs seeking to wring from her the whereabouts of a doll stuffed with a priceless cache of heroin. Audrey Hepburn plays one of her most demanding roles to date as the blind girl, Efrem Zimbalist is her photographer husband, and the three crooks are played by Alan Arkin, Richard Crenna and Jack Watson. Robert and Jane-Howard Carrington adapted the play for the screen and the drama was produced by Mel Ferrer and directed by Terence Young.



Sweet November

A YOUNG girl mysteriously vague about her future and the young men she takes in for a month at a time in order to cure them of imaginary or actual problems forms the core of "Sweet November," a tender love story from Warner Bros-Seven Arts which stars Sandy Dennis as the girl and Anthony Newley as her "November"—the man she most hates to lose at the end of the month. Filmed entirely in New York from an original story by Herman Raucher, "Sweet November" was written for the screen by Robert and Jane-Howard Carrington. It was produced by Jerry Gershwin and Elliott Kastner and directed by Robert Ellis Miller.

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Chubasco

SET amid the tough, uncompromising life of the tuna clipper boats plying the wild waters off San Diego for the money-spinning hauls of fish lurking in huge shoals beneath the Pacific, Warner Bros-Seven Arts' "Chubasco" is the story of a young non-conformist who matures under the rigours of life at sea. He is played by Christopher Jones, and his girl-friend is Susan Strasberg—in real life the wife of her co-star. Richard Egan turns in a powerful portrayal of a rugged skipper and others in the cast include Ann Sothern and Joe de Santis. "Chubasco" was written for the screen and directed by Alan H. Miner. Executive producer was William Conrad.



Assignment to Kill

FILMED on location in Switzerland in Panavision and colour, Warner Bros-Seven Arts' "Assignment to Kill" is the tense, exciting story of a million-dollar insurance swindle in which two ships sink in mid-ocean, in mysterious circumstances. Sir John Gielgud plays an unscrupulous tycoon, Patrick O'Neal the investigator hired to probe the mystery, and other leading roles are filled by Peter Van Eyck, Joan Hackett, Herbert Lom and Leon Greene. Sheldon Reynolds directed from his own screenplay and the producer was William Conrad.

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The Devil in Love

VITTORIO GASSMAN, Claudine Auger and Mickey Rooney star in Warner Bros-Seven Arts' "The Devil in Love," a fantasy tale filmed entirely in Italy in which the Devil returns to earth in the guise of a Roman Prince and leaves a wake of love-torn maidens as he plots to create war between the Renaissance cities of Rome and Florence. Filmed in colour, it was produced by Mario Cecchо Gori and directed by Ettore Scola from a screenplay by Scola and Ruggero Maccari.



The Birds, the Bees and the Italians

A MODERN, Italian-set comedy is Warner Bros-Seven Arts' "The Birds, the Bees and the Italians," a laugh-a-minute exercise in sly fun which, in three interlinking stories, looks behind the apparently-innocent facade of community life in a small town and finds plenty to focus on. A leading role is taken by Virna Lisi who teams up with a host of well-known Italian stars to project this most unusual production. It was produced in black and white by R. Haggiag and Pietro Germi, and directed by Pietro Germi.

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A Covenant with Death

ADAPTED from the best-selling novel by Stephen Becker, Warner Bros-Seven Arts' "A Covenant with Death" spotlights with sincerity and insight the plight of a young judge in a small American community faced with the dilemma of a man under sentence of death who causes the demise of the public hangman during a chilling struggle on the gallows. Public opinion and his own deep-set feelings induce in the young judge soul-searching deliberations before he comes to his lonely decision. Starring George Maharis, Laura Devon, Katy Jurado and Gene Hackman, "A Covenant with Death" was directed by Lamont Johnson from a screenplay by Saul Levitt. William Conrad was executive producer.



Great Catherine

IN "Great Catherine," Warner Bros-Seven Arts' screen adaptation of Bernard Shaw's play, Peter O'Toole plays the dashing Captain Charles Edstaston of the Light Dragoons, a young English officer who attracts the attentions of Catherine the Great, with devastating results, in St Petersburg at the turn of the century. Also starring are Jeanne Moreau, Zero Mostel and Jack Hawkins. Filmed in colour and wide-screen "Great Catherine" was produced by Jules Buck and directed by Gordon Flemyng from Hugh Leonard's screenplay.

WARNER-PATHE



The Chastity Belt

SET in the time of the Crusades, Warner Bros-Seven Arts' comedy "The Chastity Belt" is a zany exercise in laughter which stars Tony Curtis and lovely Monica Vitti in a rumbustious story of knights and their ladies. Also playing leading roles in the production are John Richardson and Hugh Griffith together with Italian stars Nino Castelnuovo and Ivo Garrani. The colour production was produced by Francesco Mazzei and directed by P. Campanile.



The Green Berets

STARRING John Wayne as Colonel Michael Kirby, head of the US Special Forces ("The Green Berets"), Warner Bros-Seven Arts' "The Green Berets" is a topical, factual on-the-spot story of the Vietnam conflict with special reference to the role played there by the special forces under Wayne's command. Also starring in the drama are David Janssen, Jim Hutton and Patrick Wayne. Co-directed by John Wayne and Ray Kellogg, the production was produced by Michael Wayne based on Robin Moore's best-selling novel. Screenplay was by James Lee Barrett.



WARNER-PATHE

I love You, Alice B. Toklas

A NEW Peter Sellers comedy is always an event, especially when the star in question counts it among the best films he has ever made. Such a claim is made for Warner Bros-Seven Arts' "I Love You, Alice B. Toklas" in which Sellers, a staid Los Angeles lawyer on the threshold of marriage to a staid Los Angeles girl, renounces convention to become a hippy and join the beat generation. His wild adventures among the love-ins and the freak-outs provide the star with ample opportunity to demonstrate his unique brand of humour. Also starring Leigh Taylor-Young in a leading role opposite Sellers, "I Love You, Alice B. Toklas" was scripted by Paul Mazursky and Larry Tucker, who are also executive producers on the film. It was directed by Hy Averback.



They Came to Rob Las Vegas

THE fabulous gambling city of Las Vegas in Nevada, and the millions poured into it each year by the fanatics anxious to win a fortune, is the setting for the Warner Bros-Seven Arts crime drama "They Came to Rob Las Vegas" which spotlights the attempts of a gang to achieve the perfect robbery in this most security-conscious of communities. Starring Gary Lockwood, Elke Sommer, Jack Palance and Lee J. Cobb, the colour production was filmed in Nevada and Spain, directed by Spanish technician Antonio Isasi and with Nat Wachsberger as executive producer.

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The Winter's Tale

CRITICALLY acclaimed at the 1966 Edinburgh Festival and later during a West End run in London, Shakespeare's "The Winter's Tale" now comes to the screen as a Warner Bros-Seven Arts presentation featuring the original stage cast of Laurence Harvey as King Leontes, Moira Redmond as Hermione, Richard Gale as Polixenes, Jane Asher as Perdita and Jim Dale as Autolycus. Dale, a singer and composer of note, also wrote the music for the film and two ballads which he sings during the course of it. Produced and co-directed—with Frank Dunlop—by Peter Snell, "The Winter's Tale" was designed by Carl Toms and photographed by award-winning cameraman Oswald Morris.



Now I Lay Me Down

PRODUCED and directed by actor Paul Newman in his first stint behind the camera in either capacity, "Now I Lay Me Down" stars his wife, Joanne Woodward, as a small-town schoolteacher who is awakened to life by a summer love affair. Based on the novel by Margaret Laurence—a book which won the Canadian equivalent of a Pulitzer Prize—the screenplay for the Warner Bros-Seven Arts production was written by Stewart Stern. Also starring are James Olsen and Estelle Parsons, who won a Best Supporting Actress award at this year's Oscar ceremonies for her role in " Bonnie and Clyde."



WARNER-PATHE

The Heart is a Lonely Hunter

" THE Heart is a Lonely Hunter " was Carson McCullers' first novel and certainly one of her finest. Now filmed by Warner Bros-Seven Arts it stars Alan Arkin in the demanding role of a deaf mute and his emotional involvement with a family in a small Southern American town. The colour production also stars Sandra Locke making her film debut. "The Heart is a Lonely Hunter " was filmed entirely on location in Selma, Alabama, produced by Thomas C. Ryan, who also wrote the screenplay, and Marc Merson. It was directed by Robert Ellis Miller with Joel Freeman as executive producer.



The Madwoman of Chaillot

A PIERCING and satirical dissection of greed in a contemporary society, Warner Bros-Seven Arts' " The Madwoman of Chaillot " boasts a cast of incomparable international dimensions headed by the legendary Katharine Hepburn, this year's Academy Award-winner for her role in " Guess Who's Coming to Dinner." Other stellar names in this screen adaptation of Jean Giradoux's famed play are Yul Brynner, Danny Kaye, Charles Boyer, Richard Chamberlain, Paul Henreid, John Gavin, Donald Pleasence, Nanette Newman and Oscar Homolka. Filmed entirely in the South of France, the screenplay for " The Madwoman " was written by Edward Anhalt. It is an Ely Landau-Bryan Forbes production produced by Landau and directed by Bryan Forbes in one of the most arduous undertakings this talented British director has ever attempted.



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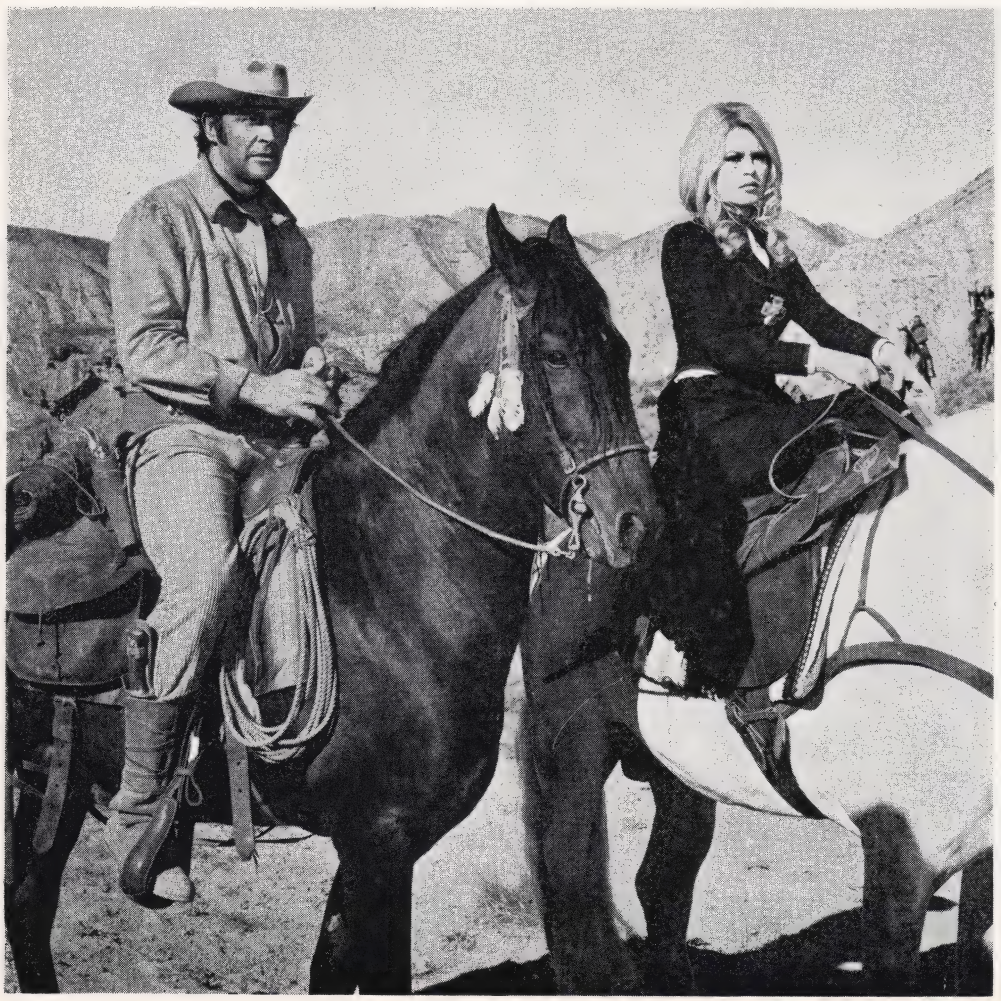
Bullitt

FILMED entirely in San Francisco with British director Peter Yates at the helm, "Bullitt," the Warner Bros-Seven Arts drama, is a detective story which stars Steve McQueen as a cynical lawman at odds with himself and the organisation which employs him. Actual locations figure largely in this realistic production for which the makers received unparalleled co-operation from the city authorities. Also starring in the production, which is for McQueen's own company, Solar, are Robert Vaughn and Jacqueline Bisset. Alan R. Trustman wrote the screenplay for the picture which is produced by Phil D'Antoni with Robert E. Relyea as executive producer.



Far from the Madding Crowd

FROM the brilliantly-creative team responsible for the award-winning "Darling . . . " comes Joseph Janni's production of "Far from the Madding Crowd" the screen version of Thomas Hardy's classic novel which has been constantly reprinted since its initial publication in 1874 and which is generally acknowledged to be Hardy's greatest love story. Julie Christie, Terence Stamp, Peter Finch and Alan Bates are cast in leading roles, and Frederic Raphael wrote the screenplay for the Panavision-colour presentation which is produced by Joseph Janni and directed by John Schlesinger. It is for distribution by Anglo Amalgamated through Warner-Pathe in the United Kingdom.



WARNER-PATHE

Shalako

ONE of the most explosive teamings of any year is that of Sean Connery and Brigitte Bardot in Edward Dmytryk's "Shalako," a Dimitri de Grunwald production, produced by Euan Lloyd. A multi-million-dollar action adventure on an epic scale, "Shalako" is for release in this country by Anglo Amalgamated through Warner-Pathe. It is photographed in Technicolor by award-winning cameraman Ted Moore and is based on the best-selling novel by Luis L'Amour.



All Neat in Black Stockings

A CONTEMPORARY comedy of morals set in London, "All Neat in Black Stockings" from Anglo features a bevy of young talent most of which is virtually untried in the world of the big screen. Starring Victor Henry, Susan George and Terence de Marney and featuring Jack Shepherd, Vanessa Forsyth, Claire Kelly and Anna Cropper, the production is based on the novel by Jane Gaskell, one of the most prolific of the country's younger authoresses. She wrote the screenplay with Hugh Whitemore. "All Neat in Black Stockings" is produced by Leon Clore and directed by Christopher Morahan who has already forged a considerable reputation in the world of television and the stage.

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The Blood of Fu Manchu

THAT sinister Oriental mastermind Fu Manchu shadows the screen with evil once again in Anglo's "The Blood of Fu Manchu," this time threatening the world through ten beautiful girls each with the "kiss of death"—a deadly poison fatal to all with whom it comes into contact. In yet another attempt to take over global power, Fu Manchu is aided by his sinisterly-beautiful daughter, Lin Tang, and is opposed with ruthless determination by the power of the law in the shape of Nayland Smith and his faithful assistant Doctor Petrie. Starring as Fu Manchu in the fourth such screen portrayal is Christopher Lee, and other leading roles are filled by Richard Greene, Howard Marion Crawford, Tsai Chin and guest star Shirley Eaton. Based on the character created by Sax Rohmer, the production was scripted by Peter Welbeck, produced by Harry Alan Towers and directed by Jess Franco.



The Face of Eve

"THE Face of Eve" an Anglo presentation is the first action adventure thriller with a female Tarzan as its heroine—played by lovely Hollywood newcomer Celeste Yarnall. She is a savage white girl whom a group of traders across the Matto Grosso in Brazil attempt to introduce to civilisation. Also starring Robert Walker jr, Christopher Lee and Herbert Lom, "The Face of Eve" was produced by Harry Alan Towers and directed by Jeremy Summers from Peter Welbeck's original screenplay.



WARNER-PATHE

The Lost Continent

BASED on Dennis Wheatley's novel "Unchartered Seas," Hammer's "The Lost Continent" tells with chilling power and superb dramatic effects the story of a group of passengers on a small cargo ship trapped in a perilous realm where monster creatures and other phenomena threaten their lives. It stars Eric Porter, Hildegard Knef, Suzanna Leigh, Nigel Stock and Neil McCallum. Scripted by Michael Nash, the compelling drama was produced and directed by Michael Carreras in Technicolor, with Anthony Hinds as executive producer.



The Devil Rides Out

BEST-SELLING author Dennis Wheatley's classic novel of black magic and the supernatural now becomes a Hammer film made with all the expertise for which this company has become justly famous over the years. In bringing Wheatley's story to the screen, Hammer signed the master of terror himself, Christopher Lee, for the leading role of the Duc de Richleau, and others in the strong cast include Charles Gray, Nike Arrighi, Leon Greene. "The Devil Rides Out" was produced by Anthony Nelson Keys and directed by Terence Fisher.



WARNER-PATHE

Dracula has Risen from the Grave

THE elegant fangs of Count Dracula bite deeply once more in the Hammer-Warner Bros-Seven Arts production "Dracula has Risen from the Grave" which stars the incomparable Christopher Lee for the third time as the suave vampire. Also starring Rupert Davies, Barry Andrews, Barbara Ewing and Veronica Carlson (pictured here) in her first starring role, the colour-wide-screen production is produced by Aida Young and directed by Freddie Francis. The screenplay is by John Elder.



Mayerling

FASHIONED as one of the great romantic stories of our time, "Mayerling," the Associated British Picture Corporation presentation, comes to the screen as a colourful, spectacular, tenderly-observed story which spotlights one of the great tragedies of European royalty—the ill-fated love affair between Prince Rudolf of Austria and the lovely aristocrat Maria Vetsera, a liaison which ended one cold morning at the Hunting Lodge in Mayerling, Lower Austria, when the two lovers were found dead in a love suicide pact. Written, produced and directed by Terence Young, "Mayerling" boasts a cast of stellar international proportions headed by Omar Sharif as Rudolf, Catherine Deneuve as Maria, Ava Gardner as the Empress Elizabeth, James Mason as the Emperor Franz Josef and James Robertson Justice as the Prince of Wales. Filmed entirely on location in Vienna and Paris, "Mayerling" features locales which figure in the actual story but which have never before been unveiled to public gaze. The sumptuous colour production will be released in the UK and Eire through Warner-Pathe and by AB-Pathe throughout the rest of the Commonwealth.

WARNER-PATHE



Swan Lake

FROM AB-Pathe comes "Swan Lake," a sumptuously-mounted screen presentation of Tchaikowsky's incomparable ballet which stars the two most-acclaimed dancers in the world today—Dame Margot Fonteyn and Rudolf Nureyev. "Swan Lake," presented by Robert Maxwell, features the Vienna State Symphony Orchestra and members of the Vienna State Opera Ballet. It was directed by Truck Branss.



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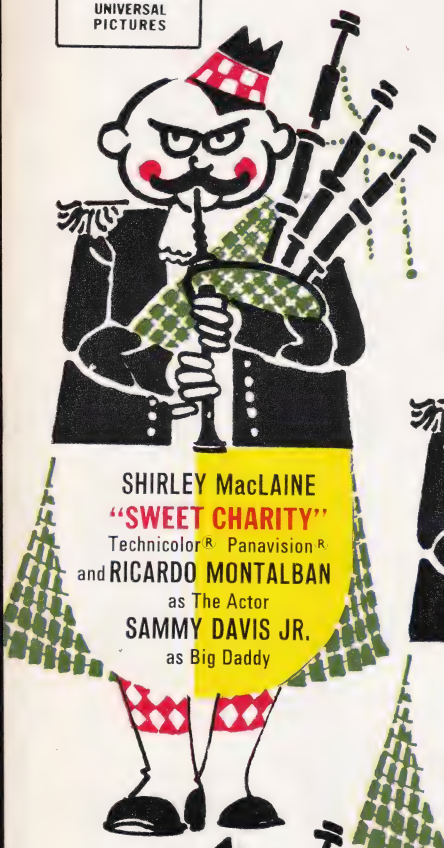
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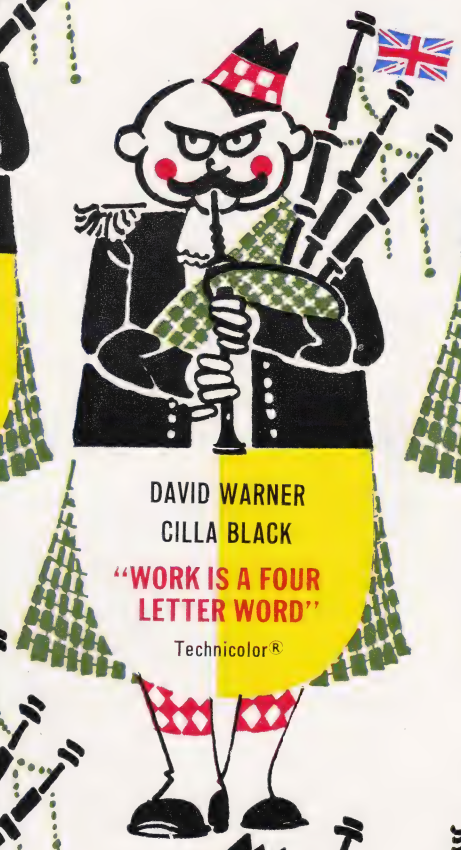
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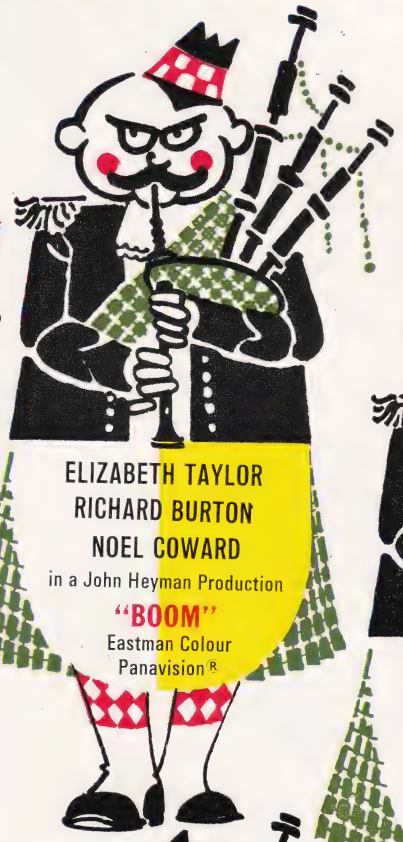
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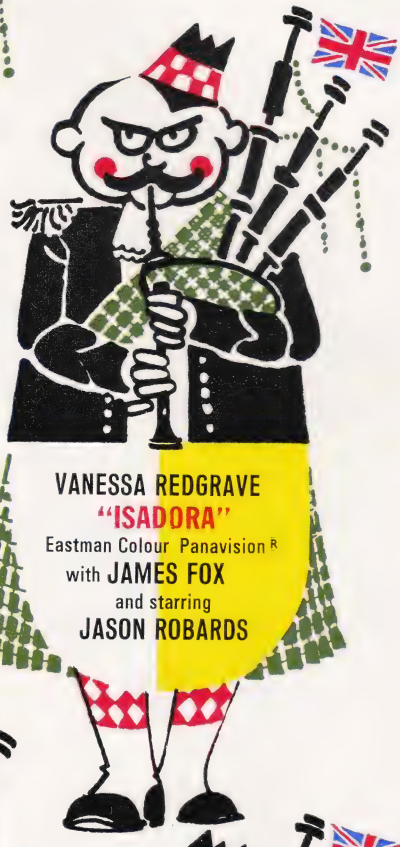
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SAMMY DAVIS JR.
as Big Daddy



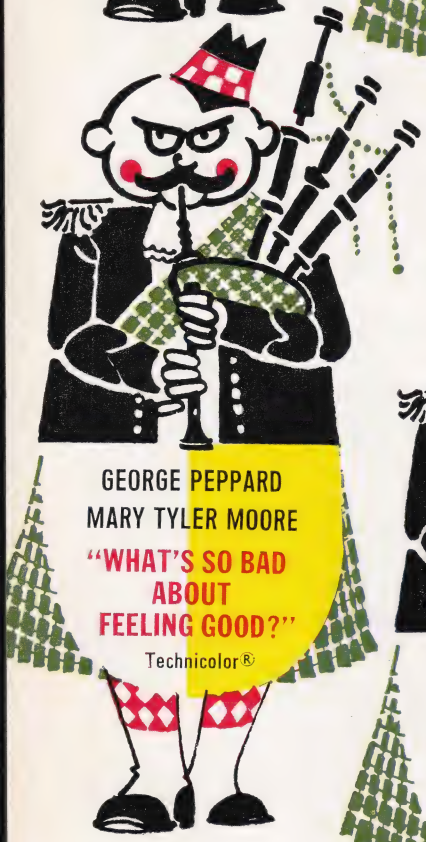
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in a John Heyman Production
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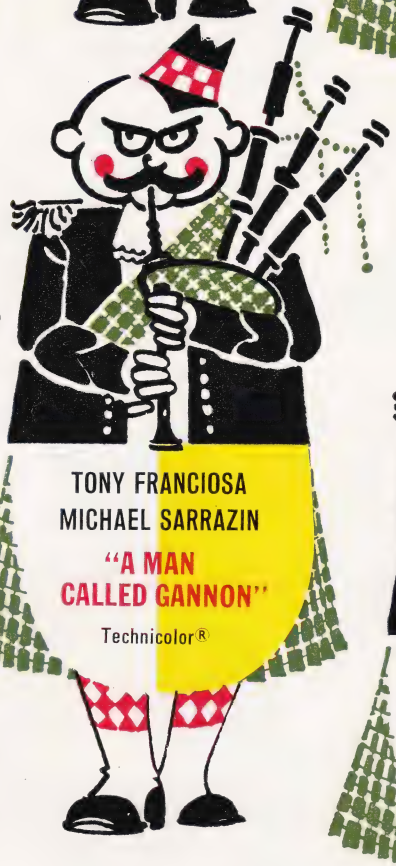
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and starring
JASON ROBARDS



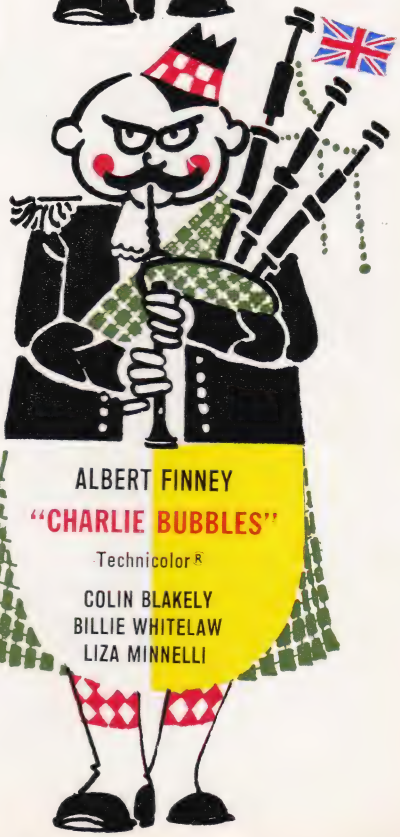
GEORGE PEPPARD
MARY TYLER MOORE
"WHAT'S SO BAD ABOUT FEELING GOOD?"
Technicolor®



Universal Presents
CLINT EASTWOOD
"COOGAN'S BLUFF"
In Colour
Co-starring
LEE J. COBB



TONY FRANCIOSA
MICHAEL SARRAZIN
"A MAN CALLED GANNON"
Technicolor®



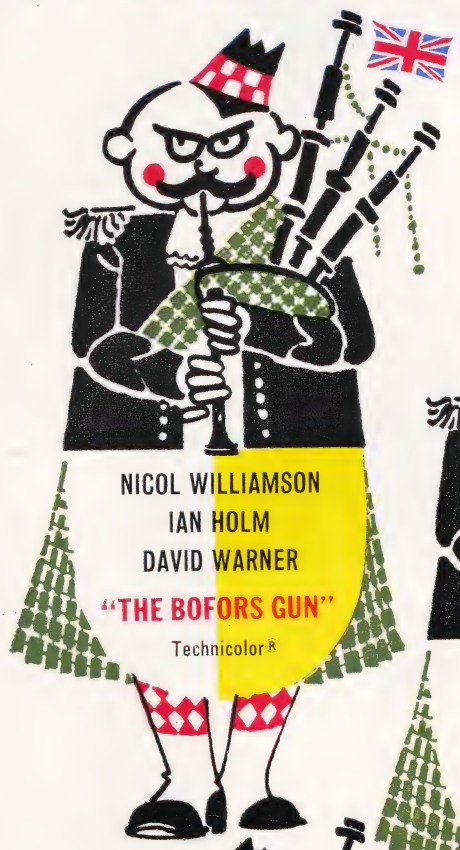
ALBERT FINNEY
"CHARLIE BUBBLES"
Technicolor®
COLIN BLAKELY
BILLIE WHITELAW
LIZA MINNELLI

DISTRIBUTION

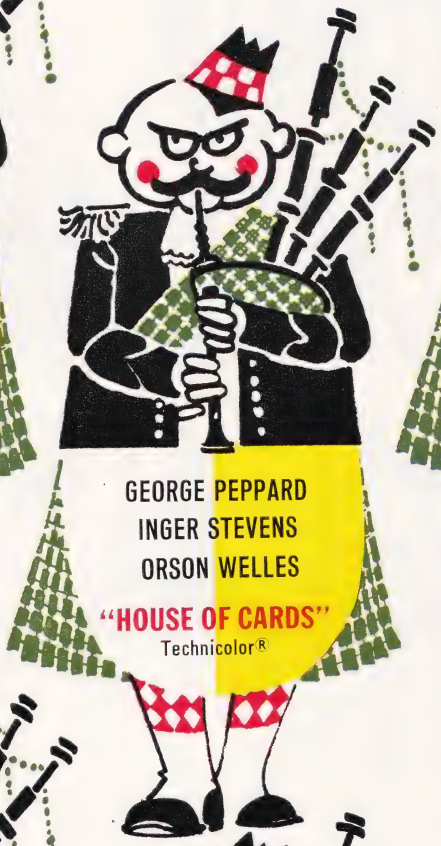
THE RANK ORGANISATION – U.K. FILM DISTRIBUTION DIVISION

LINE-UP IN YEARS . . .

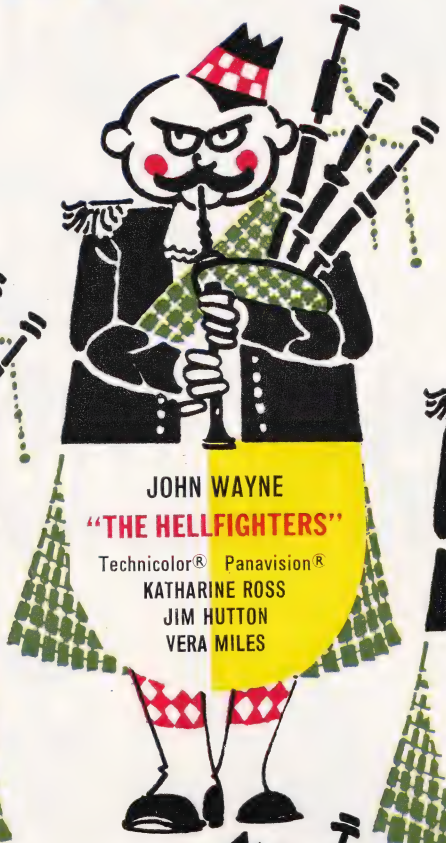
THROUGH RANK



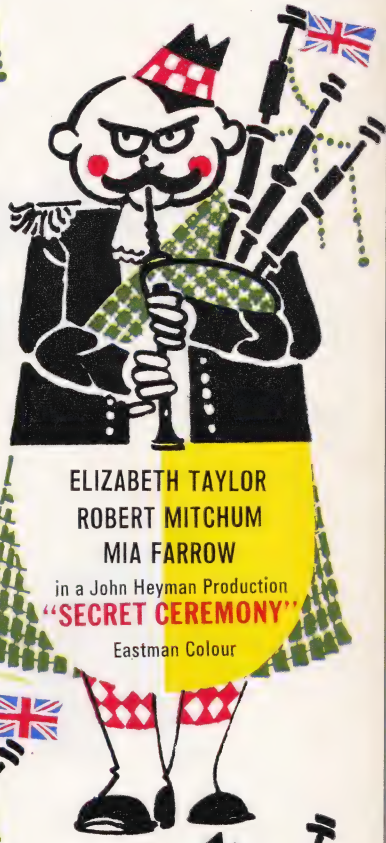
NICOL WILLIAMSON
IAN HOLM
DAVID WARNER
"THE BOFORS GUN"
Technicolor®



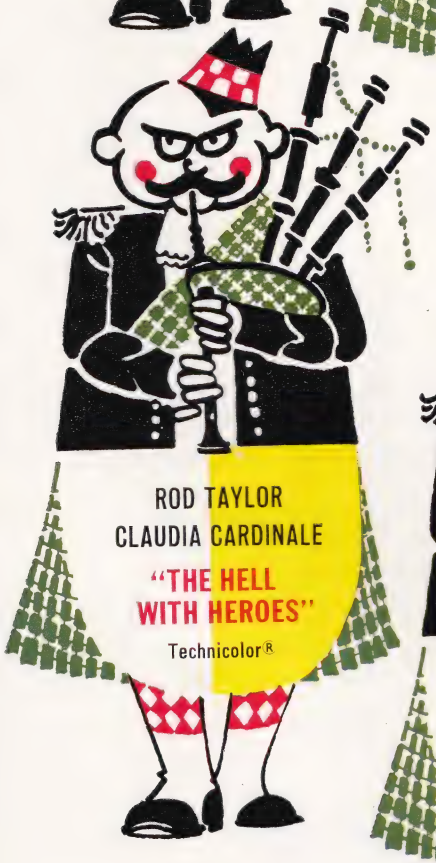
GEORGE PEPPARD
INGER STEVENS
ORSON WELLES
"HOUSE OF CARDS"
Technicolor®



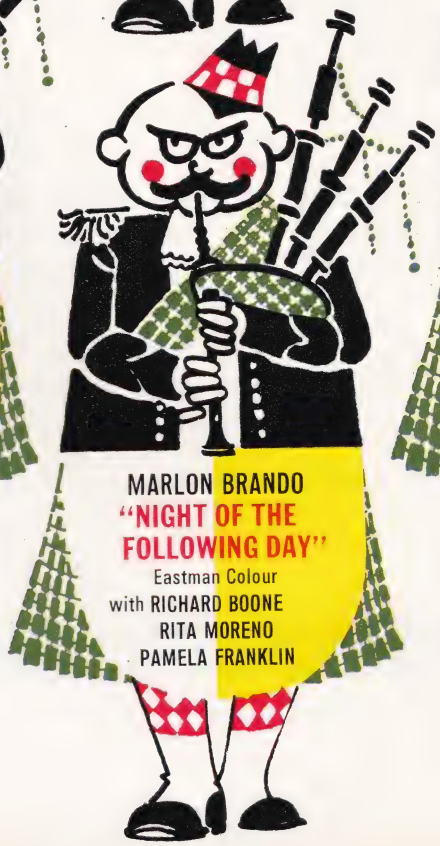
JOHN WAYNE
"THE HELLFIGHTERS"
Technicolor® Panavision®
KATHARINE ROSS
JIM HUTTON
VERA MILES



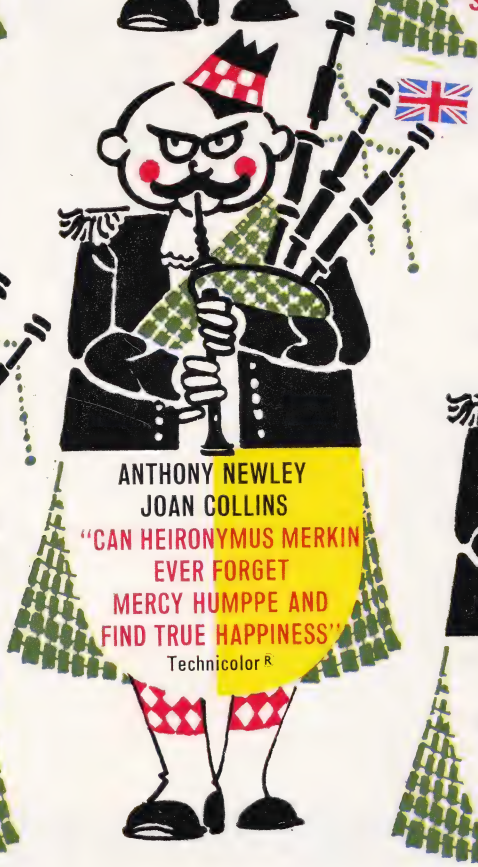
ELIZABETH TAYLOR
ROBERT MITCHUM
MIA FARROW
in a John Heyman Production
"SECRET CEREMONY"
Eastman Colour



ROD TAYLOR
CLAUDIA CARDINALE
"THE HELL WITH HEROES"
Technicolor®



MARLON BRANDO
"NIGHT OF THE FOLLOWING DAY"
Eastman Colour
with RICHARD BOONE
RITA MORENO
PAMELA FRANKLIN



ANTHONY NEWLEY
JOAN COLLINS
"CAN HEIRONYMUS MERKIN EVER FORGET MERCY HUMPPE AND FIND TRUE HAPPINESS"
Technicolor®



VIRNA LISI
JAMES FOX
MARGARET RUTHERFORD
TERRY-THOMAS
"ARABELLA"
Technicolor®

127-133 WARDOUR STREET, LONDON, W.1. Telephone: 437-9020

WE SUFFER FROM SCHIZOFILLMIA

BE GLAD

With the left lobe of our brain, as it were, we produce advertising films which win gold, silver and other less precious metal awards in places like San Francisco, New York and London.

Like we say, it's so

With the right lobe (because we want those films to lead a useful and profitable life after the tinkle of tinware has subsided) we operate Britain's biggest and best film distribution service. So we can place the films we laboured over so lovingly (indeed the films of others too) in cinemas where big audiences will see and act upon them.

great to be schizo



RANK ADVERTISING FILMS LIMITED

11 HILL STREET LONDON W1 TELEPHONE 01-499 6353 TELEX 263955



IMAGINATION PLUS ENDEAVOUR SPELLS PROGRESS

says F. L. THOMAS
managing director, Rank F D

IMAGINATION brings its own rewards . . . An aphoristic phrase, perhaps, but one I personally believe to be of consequence whether you manufacture cars, write books build houses or sell films.

Today, as in the past, imagination has played an important role (indeed it has become a recognisable characteristic) on all levels of our industry. Certainly at RFD we have cherished and encouraged its existence in every functional phase.

IMAGINATION IN PRODUCTION . . . from Pinewood Studios and from our long-standing associates, Universal (in Hollywood and in London) we have played a very considerable part with films of stature and wide appeal that have helped to lift the cinema to a peak way beyond the reach of all other competitors in the entertainment field.

IMAGINATION IN SHOWMANSHIP . . . new and exciting promotions individually gauged and tailored to complement each production. For us—and I make no excuse for immodesty—it has always been imagination linked with endeavour. And the rewards have been commensurate.

In 1968 we can gratefully observe our industry in terms of expansion and not retraction. New and stylish cinemas are being developed and opened all over the country. The older cinema is being refurbished and streamlined in compliance with the public's demand for comfort, convenience and efficiency.

Now the ball is in our court. We must live up to our side of the bargain by responding with attractive and exciting product of an intrinsically commercial nature. Progress must be greeted with progress. The day of the assembly-line film is gone; lost, as it were, in the mist of the halcyon post-war era, when competition was negligible and the public ever-grateful for a night out "with the stars." That, regretfully, is behind us. Today's cinemagoers have become increasingly aware of value for money—far more discerning and infinitely more fickle. Because of this the challenge has become greater and more intense, but we have learned to combat it through utilising the medium at our disposal in didactic style. We employ the very best available talent in the technical and artistic field and place our trust in their flair, skill and enthusiasm. They rarely—if ever—let us down.

continued on page 137

RANK



Don't Look Now . . . we're being shot at!

THIS fantastically funny international film recounts the hilarious adventures of a group of allied airmen shot down over occupied Paris in 1942 and shepherded through the French countryside to safety by two reluctant, bumbling Frenchmen. Terry-Thomas, with Bourvil and Louis de Funes, combine forces to make one of the most talented screen partnerships yet produced. The cast of supporting players include, Mike Marshall, Claudio Brook, Marie Dubois and Andrea Parisy. "Don't Look Now" was produced by Robert Dorfmann and directed in colour and wide-screen by Gerard Oury.



Nobody Runs Forever

PRODUCER Betty E. Box and director Ralph Thomas have assembled an international all-star cast for their 27th film together. They include Rod Taylor, who plays an Australian detective sent to London to arrest the Australian High Commissioner (Christopher Plummer) during the crucial time of a World Trade Conference. This intriguing situation is heightened by the charge—murder! The cast includes Lilli Palmer, Camilla Sparv and Dahlia Lavi. " Nobody Runs Forever " was photographed in Widescreen and Eastman Color at Pinewood Studios and on location in and around London.

RANK



Carry on . . . Up the Khyber

THE question remains: what does a Scotsman wear under his kilt? It has intrigued Sassenachs for years—and the answer is shortly to be revealed in "Carry On . . . Up The Khyber" —the fourteenth in the series. Producer Peter Rogers reveals the secret by turning his spotlight on that terrible day in 1895 when a member of a fearless Scottish regiment was caught with drawers under his kilt, on duty at the Khyber Pass. The natives lost their awe of the kilted soldiers, revolted and Britain nearly lost India. Among those in this send-up of the tartan are: Sidney James, Joan Sims, Kenneth Williams, Angela Douglas, Roy Castle, Terry Scott, Julian Holloway, Cardew Robinson, Bernard Bresslaw and Charles Hawtrey. " Carry On . . . Up The Khyber " is directed by Gerald Thomas.



Work is a Four Letter Word

SET in a Britain of the not-too-distant future the film takes an ostensibly humorous look at a new order in society and industry. The film stars David Warner as Val Brose, a tall gangling youn man in his twenties. He is a completely self-orientated person who causes chaos in the highly automated factory where he works when he turns the boiler room into a mushroom farm. Based on the play, " Eh," by Henry Livings, the film also stars pop singer, Cilla Black in her first feature role. A Cavalcade Film Production for Universal Pictures it is in Eastman Color. Produced by Thomas Clyde and directed by Peter Hall, the screenplay is by Jeremy Brooks.



Isadora

" ISADORA " is based on the life of dancer Isadora Duncan, a woman whose dancing scandalised Edwardian England. She moved in high society and had a famous theatrical designer and a millionaire for lovers. Isadora married a Russian poet who subsequently committed suicide. This Universal Picture has a star cast headed by Vanessa Redgrave in the title role, Jason Robards, James Fox and Ivan Tchenko. It is produced by Robert Hakim and directed by Karel Reisz from a screenplay by Melvyn Bragg.

RANK-UNIVERSAL



Charlie Bubbles

ALBERT FINNEY stars in and makes his bow as a screen director in this film about a successful novelist who is unable to find himself. He is not content with his success and the toys of luxury it has brought him, yet he cannot fit back into the society from which he came. Produced by Michael Medwin from an original screenplay by Shelagh Delaney, " Charlie Bubbles " co-stars Colin Blakely, Billie Whitelaw and Liza Minnelli. It is a Universal Pictures Limited/Memorial Enterprises Limited production.



A Lovely Way to Go

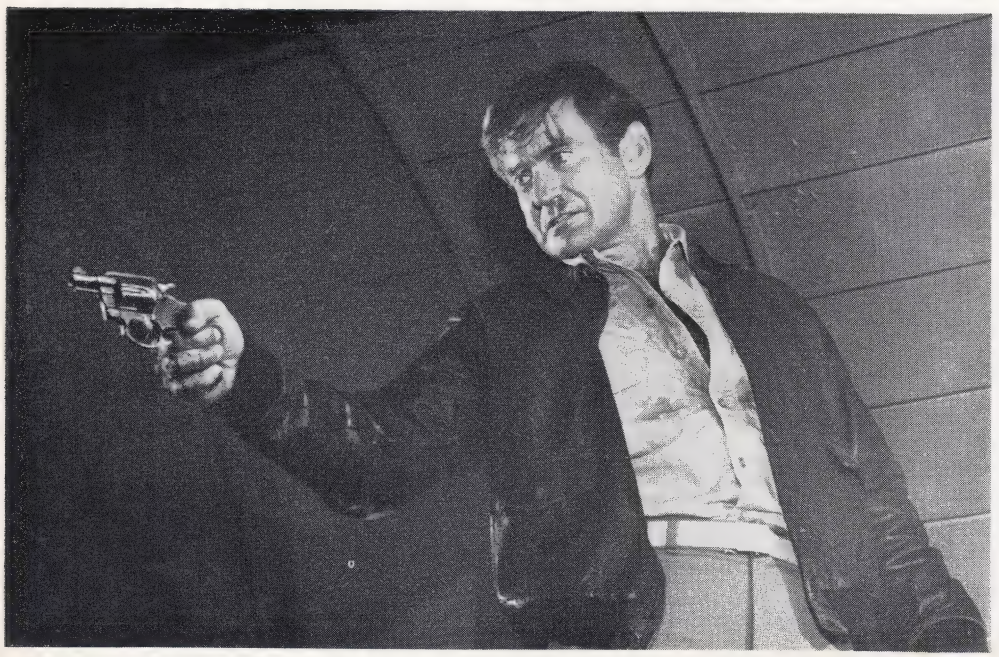
KIRK DOUGLAS plays a tough New York detective, whose brawling forces him to hand in his police badge in face of a departmental inquiry into his highly unorthodox crimebreaking methods. His co-star is Sylva Koscina who plays a wealthy woman of mystery, on trial for supposedly murdering her elderly husband. Douglas has the enviable task of protecting her, an assignment handed him by Eli Wallach, portraying an ace criminal lawyer with a home-spun Southern drawl and the reputation of never having lost a case. Photographed in Technicolor, "A Lovely Way To Go" was written for the screen by A. J. Russell. David Lowell Rich directed and Richard Lewis produced.



What's So Bad About Feeling Good

A YOUNG couple retire from the rat race to live a carefree beatnik life in New York's Greenwich Village. Their lives and attitudes change when a rare virus, carried by a rare bird—a toucan—transports New Yorkers into a state of euphoria. This is the hilarious fantasy tale of "What's So Bad About Feeling Good." It stars George Peppard and Mary Tyler Moore as the young beatnik couple and they are supported by Don Stroud, Susan Saint James and Dom de Luise. The film was produced and directed by George Seaton from a screenplay by George Seaton and Robert Pirosh.

RANK-UNIVERSAL



The Hell with Heroes

THIS romantic action drama in Technicolor has a background of liberated Europe and North Africa immediately following World War II. Rod Taylor is seen as Major Brynie MacKay, who in order to keep his precarious air cargo service afloat finds he has to accept business from a notorious smuggler dealing in contraband. Claudia Cardinale stars as Elena, a war-displaced member of an aristocratic family who has fallen on hard times and now lives as a wealthy man's mistress. Co-starring are Harry Guardino, Kevin McCarthy, Peter Deuel and Wilhelm Von Homburg. "The Hell With Heroes"—a Universal production—is produced by Stanley Chase and directed by Joseph Sargent.



Sweet Charity

THE Broadway hit musical is being brought to the big screen under the production of Robert Arthur and the direction of Bob Fosse. Shirley MacLaine stars in the title role of the gullible and guileless lady known as Charity Hope Valentine—the " lady of the evening " who always gives her heart and her earnings to the wrong man. " Sweet Charity " is a road-show musical in which Cy Coleman has captured the rhythms and sounds of New York—1967. Academy-award winner Peter Stone has written the screenplay and Bob Fosse has choreographed the film. Other stars include Ricardo Montalban, Chita Rivera, Sammy Davis Jr. and Paula Kelly.



Boom

" BOOM " stars Elizabeth Taylor and Richard Burton. The actress plays Flora Goforth a woman of enormous wealth who lives in a beautiful villa in the mediterranean. She is bored and discontent with life and her surroundings. There is, she feels, little left to savour. Richard Burton, as an artfully attractive uninvited guest soon changes her mind. Burton carries with his person a kind of legend of his own, calling on ladies just a step or two ahead of the undertaker. Under the direction of Joseph Losey from a screenplay by Tennessee Williams, " Boom " is produced by John Heyman and Norman Priggen.

RANK-UNIVERSAL



The Night of the Following Day

MARLON BRANDO plays the role of 'Chauffeur," a calculating man with a razor sharp brain who kidnaps a rich teenager and takes her to a lonely seaside villa to await the ransom. Brando plays a man of warmth and humanity—yet a man of barbaric ferocity. He is a man with dignity and, strangely, integrity. He is a man who is attracted and attractive to women. Starring with him in the film are Richard Boone, Rita Moreno, Pamela Franklin and Gerard Buhr. This Universal Picture is produced and directed by Hubert Cornfield. Executive producers are Jerry Gershwin and Elliott Kastner.



Better a Widow

A ROMANTIC comedy of a British engineer who becomes involved with the Mafia in a Sicilian town when he starts to woo the daughter of the local Mafia chief. Starring Italian actress Virna Lisi and British actor, Peter McEnery, the picture also stars Gabriele Ferzetti and Jean Servais. "Better A Widow" is produced by Turi Vasile and directed by Duccio Tessari.



The Adding Machine

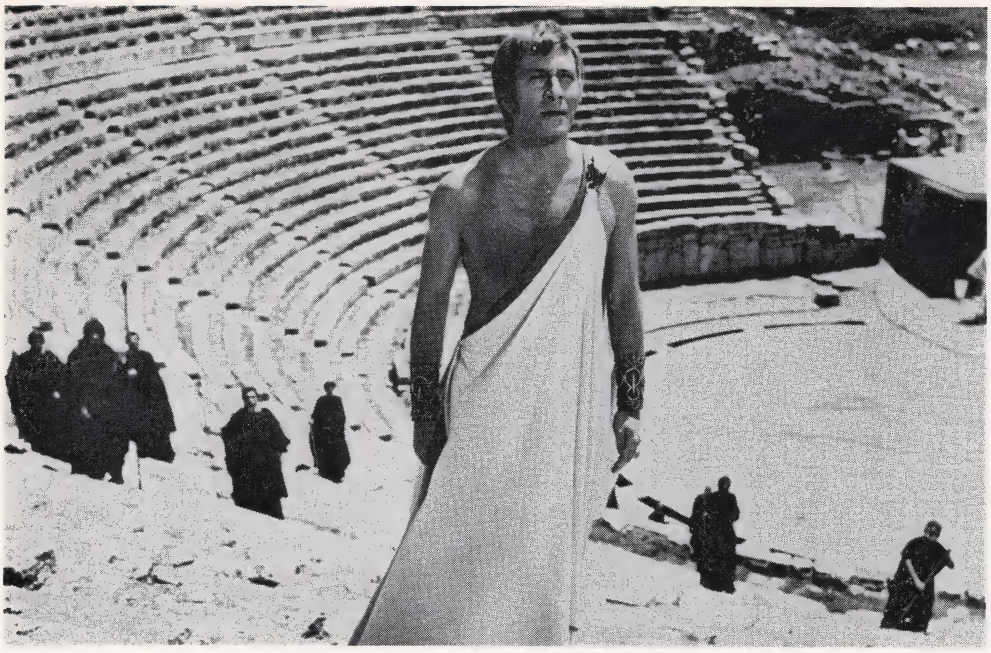
BASED on Elmer Rice's prize-wining play, this biting, satiric comedy, is about a white collar worker Mr. Zero, tied to a shrewish unattractive wife and a dull, badly paid job who is goaded into murdering his boss, and passing into another world. The picture stars Phyllis Diller, in her first straight role playing Mrs. Zero opposite Dublin-born actor, Milo O'Shea as pathetic Zero. Billie Whitelaw is an accounts clerk who works with and secretly loves Zero, and kills herself so she can join him in the next world. Sydney Chaplin is Lieutenant Charles, Zero's other-world guardian. The film is produced and directed in Eastmancolor by Jerome L. Epstein for Universal Pictures.

RANK-UNIVERSAL



The Bofors Gun

DAVID WARNER, Nicol Williamson and Ian Holm star in this film which is a dramatic story set in a British Army camp in Germany ten years after World War II. Based on John McGrath's acclaimed play, the film relates the inner conflicts and outer responsibilities of the British soldier in peace-time. "The Bofors Gun" is directed by Jack Gold and produced by Robert A. Goldston and Otto Plaschkes.



Oedipus the King

THIS Cross Roads Production for Universal Pictures is the classic Sophocles tragedy of a proud man who ruthlessly pursues the truth only to discover that by a monstrous twist of fate he has unwittingly murdered his father and married his mother. Heading the cast are Christopher Plummer, Orson Welles, Lilli Palmer and Richard Johnson. The film was produced by Michael Luke and directed by Philip Saville who also collaborated on their scenario from a new translation of Sophocles' play by the British poet, Paul Roche. "Oedipus The King" was filmed in Technicolor in North-western Greece near the border of Albania.



Birds in Peru

BASED on a short story that was awarded the critic's prize by Playboy magazine, this film is a frank, dramatic and gripping tale of a young and beautiful nymphomaniac whose condition almost destroys her and everyone around her. Playing the beautiful, sexually-obsessed girl is the lovely and internationally popular French actress, Jean Seberg. Maurice Ronet, Danielle Darrieux and Pierre Brasseur co-star in the film which was written and directed by Romain Gary. This Universal film is produced by Jacques Natteau.

RANK-UNIVERSAL



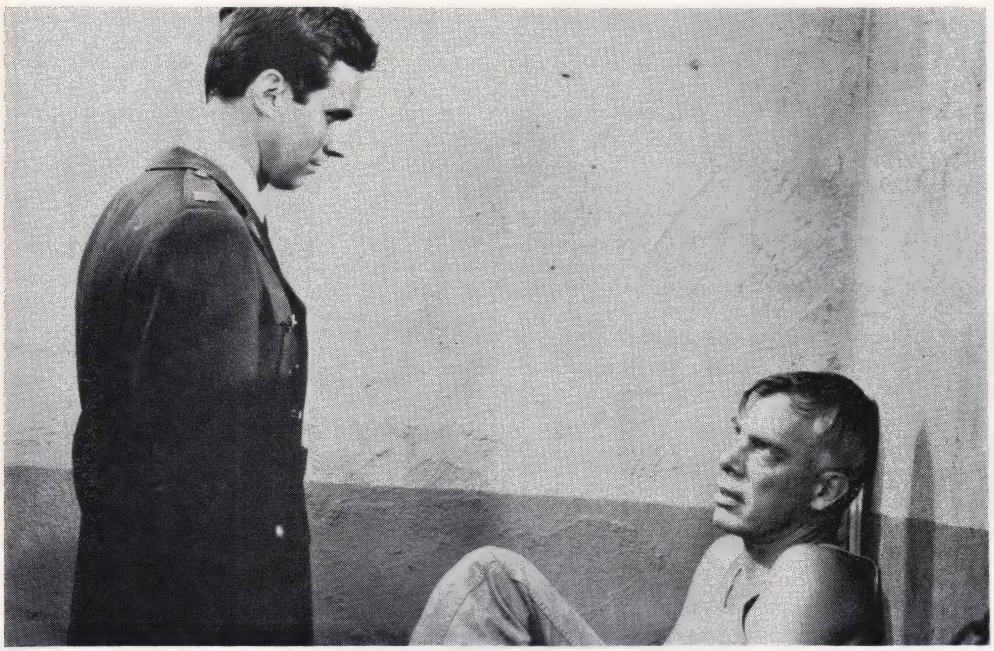
Can Hieronymous Merkin Ever Forget Mercy Humppe and Find True Happiness

THE musical fantasy that will fulfil a life-long ambition for Anthony Newley. to see a film through from beginning to end as writer, producer, director and star. Newley describes his film as "a modern musical with no plot, but very sexy, very funny and very serious. Other artists in the film include Newley's wife, Joan Collins and American comedian Milton Berle. Most of the shooting of this Universal picture was on location in Malta.



Don't Just Stand There

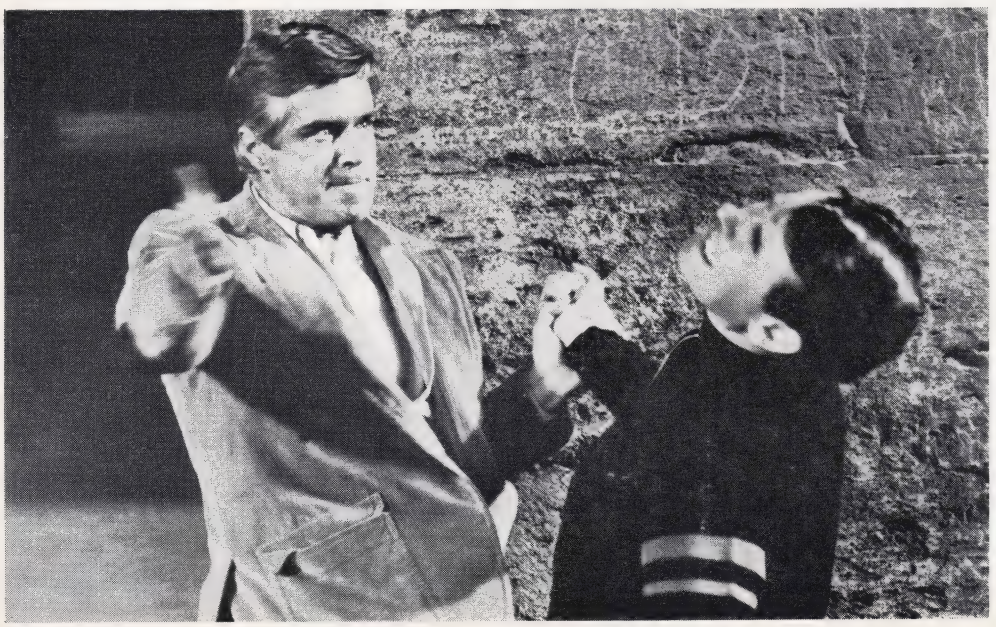
ROBERT WAGNER plays Lawrence Colby, an energetic young man who is helped by Mary Tyler Moore to smuggle 300 watch movements into Paris from Switzerland. In return for her assistance, Mary requests an unusual repayment; she wants him to help her in convincing a famous authoress (played by Glynis Johns) to finish one of her best selling novells. Wagner accepts and that's where the fun begins. The film also stars a new comedienne, Barbara Rhoades. This Universal production in Technicolor is produced by Stan Margulies and directed by Ron Winston.



Sergeant Ryker

THE Korean War provides the background for this Universal production which tells of one enlisted man whose participation in a secret mission nearly costs him his life, not in the performance of his duty, but after he returns and faces a trial for his desertion. Appearing in the title role is Lee Marvin. Also starring is Bradford Dillman as the army captain who first prosecutes Sgt. Ryker and later becomes his defender, and Vera Miles appears as Ryker's wife. "Sergeant Ryker" was directed by Buzz Kulick and produced by Frank Telford.

RANK-UNIVERSAL



House of Cards

BASED on Stanley Ellin's best-selling suspense novel, the film tells of a young American boxer who thwarts a plot by a powerful right wing organisation who are determined to take over France, annex Algeria again and then build a fascist empire bent on world conquest. Filled with action and suspense, this Universal film stars George Peppard, Inger Stevens, Orson Welles and Keith Michell. In Technicolor, it was produced by Dick Berg and directed by John Guillermin.



PICTURE POWER—PRODUCTION POWER—SALES POWER—MARKETING POWER

ON RELEASE

TERRY-THOMAS · BOURVIL
LOUIS DE FUNES in

DON'T LOOK NOW
...we're being shot at

EASTMAN COLOUR PANAVISION®

Produced by ROBERT DORFMANN
Screenplay and Directed by GERARD OURY

IN PRODUCTION

A Betty E. Box—
Ralph Thomas Production

RICHARD · DALIAH · BEBE
JOHNSON · LAVI · LONCAR

SOME GIRLS DO

IN COLOUR

JAMES VILLIERS · VIRGINIA NORTH

Screenplay DAVID OSBORN and LIZ CHARLES-WILLIAMS
Produced by BETTY E. BOX Directed by RALPH THOMAS

FOR AUTUMN RELEASE

ROD TAYLOR · CHRISTOPHER PLUMMER

LILLI PALMER · CAMILLA SPARV · DALIAH LAVI

NOBODY RUNS FOREVER

Also Starring IN COLOUR

CLIVE REVILL · LEE MONTAGUE

From the novel by Jon Cleary 'The High Commissioner'
Screenplay by WILFRED GREATOREX
Produced by BETTY E. BOX
Directed by RALPH THOMAS

IN PREPARATION

A PETER ROGERS PRODUCTION
WITH THE 'CARRY ON' TEAM

CARRY ON CAMPING

IN COLOUR

Produced by PETER ROGERS
Directed by GERALD THOMAS
Screenplay by TALBOT ROTHWELL

IN PRODUCTION

A PETER ROGERS PRODUCTION
SIDNEY JAMES · KENNETH WILLIAMS
JOAN SIMS · CHARLES HAWTREY
BERNARD BRESSLAW · PETER BUTTERWORTH
ANGELA DOUGLAS · JULIAN HOLLOWAY
ROY CASTLE · TERRY SCOTT in

CARRY ON...UP THE KHYBER

IN COLOUR

Produced by PETER ROGERS
Directed by GERALD THOMAS
Screenplay by TALBOT ROTHWELL

IN PREPARATION

ROBERT SHAW · CHRISTOPHER PLUMMER

THE ROYAL HUNT OF THE SUN

TECHNICOLOR®

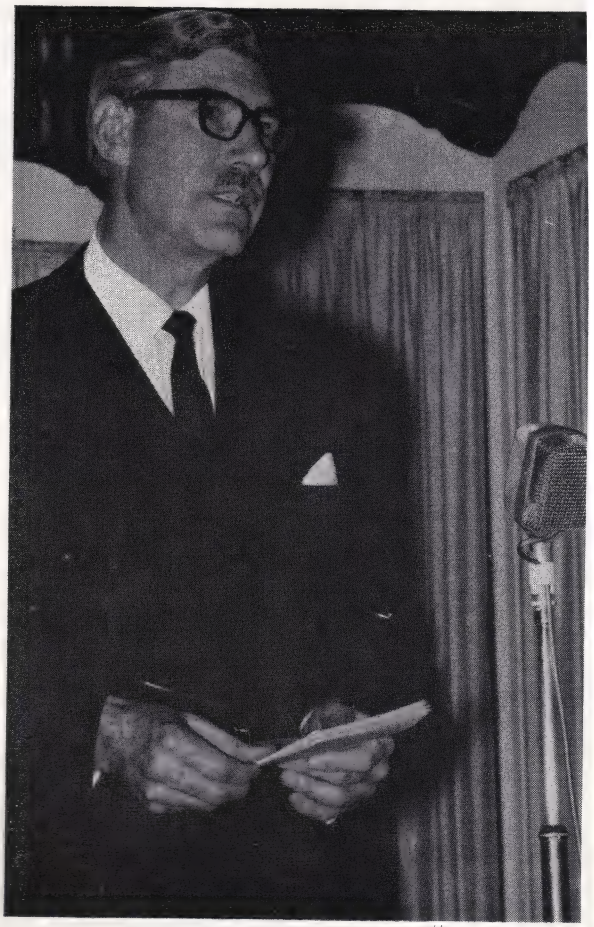
NIGEL · MICHAEL·ANDREW·LEONARD
DAVENPORT · CRAIG · KEIR · WHITING

Produced by PHILIP YORDAN
Directed by IRVING LERNER

THE RANK ORGANISATION—U.K. FILM DISTRIBUTION DIVISION. 127 WARDOUR ST. LONDON W.1. Tel: 437 9020

UNITED ARTISTS

Their money —in your bank!



says KENNETH WINCKLES
managing director, United Artists

SO MANY words are written, and I doubt if anyone reads them very seriously—not at a conference anyway. Let's concentrate then on our really outstanding films in the next six months in the hope of leaving some (money-making) impressions.

"The Charge of the Light Brigade". A. 35mm. British. Roadshow attraction.

"The Yellow Submarine." U. 35mm. British. A summer holiday release for everyone, the Beatles' latest film is a really new experience in entertainment.

"The Devil's Brigade." A. 35mm. A certainty—absolute.

"The Graduate." X. 35mm. Could be the biggest in the book this year.

"The Good, the Bad and the Ugly." X. 35mm. Will be the biggest of the three "Dollar" films; adds Eli Wallach to the cast.

"Vivre pour Vivre." X. 35mm. A worthy successor to "A Man and a Woman." Dubbed.

"Thunderball"/"Goldfinger." A. 35mm. British. No words needed. Just book it. NB: Quota on "Goldfinger" expires December 1968.

"The Thomas Crown Affair." 35mm. Norman Jewison's direction at its very best—plus Faye Dunaway.

"Chitty Chitty Bang Bang." U. 70/35mm. British. A great roadshow musical—all-family entertainment. National Christmas exposure in all key cities.

Do please check next year to see if I have misled you on any of these films. For all our product, please see pages 42-47.

PS: Just a reminder. UA's 1969 line-up includes a new James Bond and what might be one of the great entertainment experiences of all time—Harry Saltzman's "The Battle of Britain."



Symbolising
a long and successful
association



Chitty Chitty Bang Bang

BASED on the stories about a magical car by Ian Fleming, creator of James Bond, "Chitty Chitty Bang Bang" is the biggest, most spectacular musical ever made in Britain, and possibly the world. Dick Van Dyke stars as the crack-pot inventor Caractacus Potts, Sally Ann Howes is his girl friend Truly Scrumptious, and Lionel Jeffries plays his eccentric father. The score is by the Academy Award winning team of Richard M. and Robert Sherman. Albert R. Broccoli is the producer and Ken Hughes directs from a screenplay by Roald Dahl.



The Charge of the Light Brigade

TONY RICHARDSON'S Chronicle of the 1854 Crimean campaign is currently playing to tremendous box-office business in London and several key situations, and looks like being one of the really big successes of 1968. Starring Trevor Howard, Vanessa Redgrave, John Gielgud, Jill Bennett, Harry Andrews and David Hemmings, the film depicts not only the battles, but the attitudes which contributed to the courageous yet foolhardy charge of the Light Brigade. Tony Richardson directed from a screenplay by Charles Wood, and Neil Hartley was the producer.

UNITED ARTISTS



The Graduate

ONE OF this year's biggest smash hits in America, Joseph E. Levine's presentation of "The Graduate" is a comedy drama that focuses on the rebellion of a young man just out of college, whose path of revolt is blocked by obstructions which produce some of the most hilarious comedy ever committed to screen. Starring Anne Bancroft, newcomer Dustin Hoffman and Katherine Ross, it was produced by Lawrence Turman and directed by Mike Nichols, who won the 1968 Best Director award for his efforts.



The Devil's Brigade

" IF WE HAD a dozen men like him we would have smashed Hitler in 1942. He's the greatest fighting general of all time." The words are those of Winston Churchill. He was talking about General Robert Fredrick whose story is told in this war drama and is portrayed by William Holden. Cliff Robertson and Vince Edwards also star in the David Wolper production, directed by Andrew V. McLaglen. " The Devil's Brigade " contains many exciting action sequences.



Yellow Submarine

IN "A Hard Day's Night " and " Help " the Beatles proved that pop music films can entertain adults. With " Yellow Submarine " they are out to do the same for animated features. With something for everybody from puns to classical music, from slapstick to psychedelics and pop, " Yellow Submarine " was made in Soho Square, London, at the studios of TVC. It was produced by Al Brodax and is presented by King Features and Subafilms Ltd. Starred with the Beatles is Sergeant Pepper's Lonely Hearts Club Band. The United Artists release is the first of its kind in motion picture entertainment.

UNITED ARTISTS



The Good the Bad and the Ugly

$200,000: Too much money for violent men to share. Joe (Clint Eastwood), Tuco (Eli Wallach) and Setenza (Lee Van Cleef) are about as violent as they come, and $200,000 in gold is the prize for the one who stays alive the longest. Following on from the immensely popular " Fistful of Dollars " and " For a Few Dollars More," " The Good The Bad and The Ugly," the third of the " Dollars " films, reaches new peaks of excitement and entertainment. It was produced by Alberto Grimaldi and directed by Sergeo Leone.



Inspector Clouseau

INSPECTOR Jacques Clouseau, an inept and accident prone minion of the French law, is on loan to Scotland Yard to help foil a massive robbery attempt by the Great Train Robbery Gang. Bungling his way from one clue to another Clouseau leaves a trail of disaster behind him as he blindly follows the gang's trail. Clouseau, hero of " The Pink Panther " and "A Shot in the Dark," is played by Alan Arkin, hailed as one of the comedy acting finds of last year. Co-starring Frank Finlay, Barry Foster, Patrick Cargill, Beryl Reid, Clive Francis and Delia Boccardo, " Inspector Clouseau " is a Mirisch Corporation presentation, produced by Lewis J. Rachmil and directed by Bud Yorkin.



The Thomas Crown Affair

STEVE MCQUEEN, one of the screen's most popular performers, Faye Dunaway, Bonnie of " Bonnie and Clyde " and a fast rising young star, and Norman Jewison, director of " The Russians Are Coming, The Russians Are Coming " and " In the Heat of the Night," have joined forces to make this one of 1968's most eagerly awaited films. Thomas Crown is a wealthy, sophisticated man-about-town. He is also the mastermind behind a daring $2,600,000 robbery which Vicky Anderson has been assigned to investigate by the insurance company she works for. " The Thomas Crown Affair " was produced and directed by Jewison for presentation by Mirisch.

UNITED ARTISTS



Death Rides a Horse

A VIOLENT drama of a young man's vendetta against a gang of bandits who massacred his family, " Death Rides a Horse " stars Lee Van Cleef and John Philip-Law with Luigi Pistilli, Anthony Dawson, Jose Torres and Mario Brega. Like the other Continental Westerns released by United Artists, it depicts the true violence of the men who tamed the American West. The Technicolor, Techniscope film was produced by Alfonso Sansone and Henryk Chroscicki and directed by Giulio Petroni from the script by Luciano Vincenzoni.



Yours, Mine and Ours

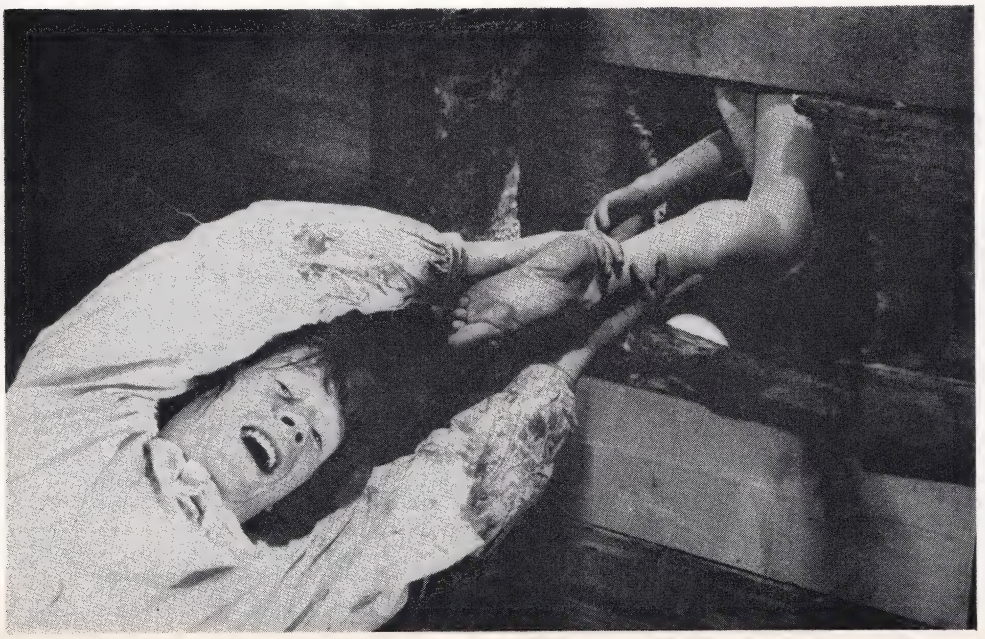
HE IS a widower with ten children, she is a widow with eight. They meet, fall in love, marry and later have a child of their own—the " ours " of the title. Based on the true story of the Beardsley family from Northern California, the problems posed by a merger of two large families are brilliantly observed in this film which is both moving and funny. Starring Lucille Ball and Henry Fonda (as the Beardsleys) and Van Johnson, it was produced by Robert F. Blumofe and directed by Mel Shavelson.



The Night They Invented Striptease

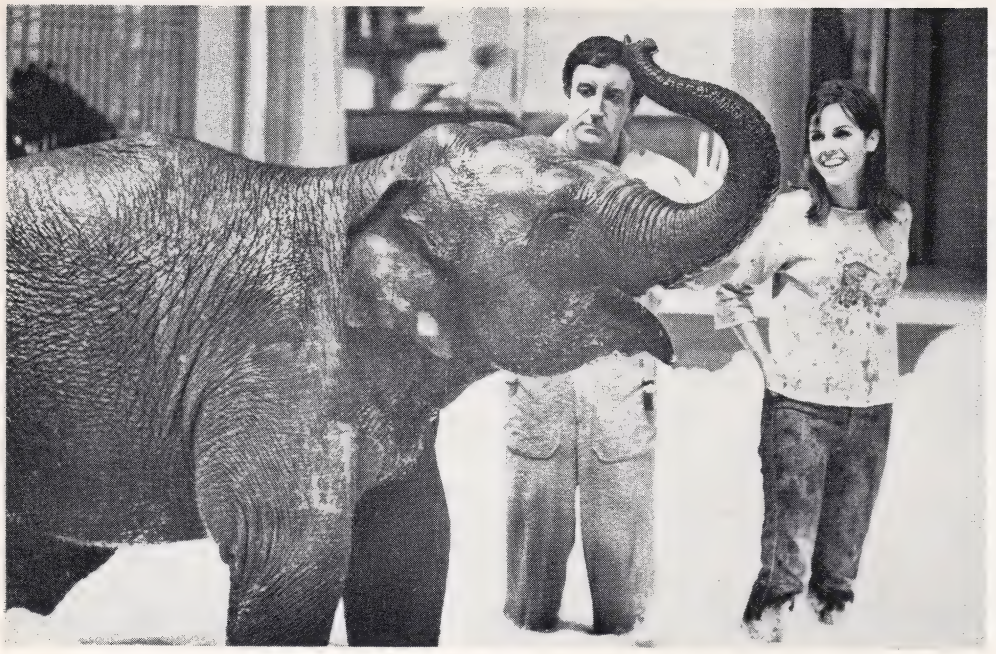
MINSKY'S famous burlesque club is in danger of closing for lack of funds, and the too close attention of the Society for the Suppression of Vice. A new entertainment is needed, and when a dancer accidentally tears her clothes on stage, striptease is born and the club's spot in history is assured: a very brief synopsis of what promises to be one of the year's most entertaining comedies. Starring Jason Robards, Britt Ekland, Norman Wisdom, Forrest Tucker, Elliot Gould and Harry Andrews, the Norman Lear-Bud Yorkin production was directed by William Friedkin.

UNITED ARTISTS



Sinful Davey

IN THE early part of the 19th century, Davey Haggart's flamboyant adventures while he was still in his teens made him the greatest criminal celebrity of the time. His exploits were the envy of all young men and all women, both young and old were unabashedly in love with him. He was jailed four times for his crimes and four times he escaped. On the fifth occasion he was caught, he was sentenced to hang. Whether he did, in fact, hang, is a matter of conjecture, but while he was in the condemned cell he wrote an extraordinary account of his exploits, which John Houston has turned into an equally brilliant film. Newcomer John Hurt plays Davey, and stars with Pamela Franklin, Nigel Davenport, Robert Morley and Ronald Fraser in the Mirisch Films production, produced by William N. Graf.



The Party

PETER SELLERS and director Blake Edwards, the team that made the comedies "Pink Panther" and "A Shot in the Dark," reunited in Hollywood to film this send up of that Hollywood institution, the party. Sellers plays an Indian actor, a bungler who is forever precipitating small disasters. He is accidentally invited to a party and before he's through, as Sellers himself puts it, "quite innocently reduces the party to a bloody shambles." From a screenplay by Edwards and Tom and Frank Waldman, "The Party" is a Mirisch Corp-Blake Edwards Production.



Thunderbird 6

TV's fabulous characters of the International rescue series are back for their second adventure on the big screen, in colour. Brains has designed the world's most advanced airliner, Skyship One, and the forces of evil are out to wreck its maiden voyage, but reckon without the fantastic resources of International rescue. "Thunderbird 6" contains all the ingredients which have made international rescue international favourites—action, adventure, humour, plus many surprises including a new addition to the Thunderbird line-up. "Thunderbird 6" is produced by Sylvia Anderson and directed by David Lane. Gerry Anderson was executive producer.

UNITED ARTISTS



A Twist of Sand

BASED on a novel by Geoffrey Jenkins, this is the story of four men and a woman. It spans the years from the height of World War II to the present day, takes in an underwater hunt for a prototype Nazi U-boat, traces the cavalier career of peacetime Mediterranean gunrunners and is climaxed with an attempt to "lift" a fortune in rough gems from South West Africa's closely guarded diamond fields. This tale of sand, sea, hot winds and hotter emotions stars Richard Johnson, Honor Blackman, Jeremy Kemp, Peter Vaughan and Roy Dotrice. The producer is Fred Engel and Don Chaffey directed.



Hang 'Em High

THE theme of vengeance has captured artists' imagination throughout the ages, and this new Western, starring Clint Eastwood, proves that the subject is both timeless and completely contemporary. "Hang 'em High" deals uniquely with Justice told through the story of a man who survives his own hanging to track down the nine men who tried to lynch him. The handsomely mounted tale of revenge-times-nine co-stars Inger Stevens, Ed Begley and Pat Hingle. Produced by Leonard Freeman, it was written by Leonard Freeman and Mel Goldberg, and directed by Ted Post.



Salt and Pepper

WHEN a series of strange murders occurs in Soho, the police try to pin them on a pair of rakish night club owners, Charlie Salt (Sammy Davis Jnr) and Christopher Pepper (Peter Lawford). Trying to clear themselves, they become involved in espionage, gang warfare and a plot to overthrow the government. Supported by a brilliant comedy cast, including Michael Bates, Illona Rodgers, Graham Stark and John Le Mesurier, the two stars pile disaster upon disaster in a series of hilarious mis-adventures. Milton Ebbins was the producer and Richard Donner directed from a screenplay by Michael Pertwee.

UNITED ARTISTS



Attack on the Iron Coast

IN TODAY'S film world of cynical anti-heroes, stories of individual courage and powerful action are rare. In "Attack On The Iron Coast" the emphasis is back on the problems of human beings caught up in the tensions and cruelties of war. Lloyd Bridges stars as a courageous commando major who leads a dangerous mission against German naval installations on the French Channel Coast. So vital is this raid that no sacrifice—professional or personal—is too great. A Mirisch Films production it was produced by John C. Champion and directed by Paul Wendkos, with Irving Temaner as executive producer. Co-starred are Andrew Keir and Mark Eden.

METRO-GOLDWYN-MAYER

Roadshows demand highest standards of presentation



says MICHAEL HAVAS
chairman and managing director, MGM

THE tremendous opening in London of Stanley Kubrick's "2001: A Space Odyssey" in 70mm Cinerama and hard-ticket, proves, once again, that if the film is attractive to the general public and it is presented in a manner which makes cinemagoing an event, then opportunities for box-office success are limitless.

British cinemagoers are now accustomed to the roadshow presentation and more and more this will be the standard for films to come.

In September we will launch in London the new 70mm full stereophonic sound version of the timeless classic "Gone with the Wind." This will also be a hard-ticket attraction taking over from "Doctor Zhivago," now in its third year at the Empire.

"Doctor Zhivago" is a prime example of the continuing success of a great attraction. During its years at the Empire it has also played roadshow engagements, in both 70 and 35mm, throughout the country.

As more and more theatres equip with 70mm and increase their degree of comfort and modernisation, so the big attraction becomes the ultimate in film presentation for the widest possible audience.

And the future looks very bright. Richard Burton's latest film, "Where Eagles Dare," an action drama calculated to have a thrilling and unforgettable impact with all age groups, is shaping as one of MGM's greats, and so is the Cinerama presentation of Martin Ransohoff's "Ice Station Zebra," which will begin its roadshow presentation near Christmas.

The musical version of "Goodbye, Mr. Chips," produced by Arthur P. Jacobs, brings this well-loved story into more contemporary terms, and George Englund's production of Morris West's "The Shoes of the Fisherman" gives an intriguing glimpse into future events in Vatican City.

The recent announcement urging local showmen to build new theatres in the 750-seater range is the type of thinking we support. The public demands high standards of comfort and presentation and only new theatres, or older ones modernised, can be considered suitable centres of entertainment.

Films like "2001: A Space Odyssey" deserve the finest projection facilities available in order to achieve their maximum box-office potential.

2001: A Space Odyssey

STANLEY KUBRICK's epic production, "2001: A Space Odyssey," was given a tremendous reception when it opened in London on May 1, and already it is drawing many people back for repeat viewings at the Casino Cinerama. Its capacity business there duplicates the record-breaking results it has registered for MGM in American key cities to date.

MGM



Gone with the Wind

DELAYED by the stubborn success of "Doctor Zhivago" at the Empire, London, "Gone with the Wind" has stirred up the most intense public interest ever known there. Six months before its opening next September was announced, hundreds of people were offering to buy seats regardless of date, and the bookings are now in the thousands. It seems certain to break all its own past records.

MGM



MGM PRESENTS A STANLEY KUBRICK PRODUCTION

2001: a space odyssey

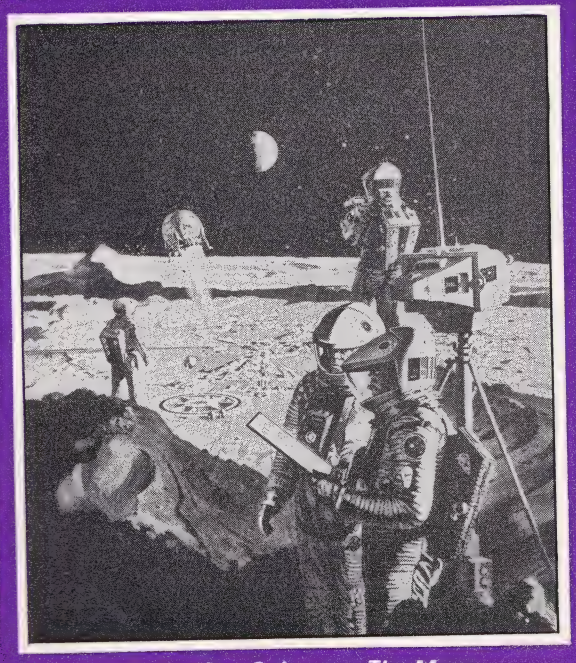
CINERAMA®

STARRING
KEIR DULLEA
GARY LOCKWOOD

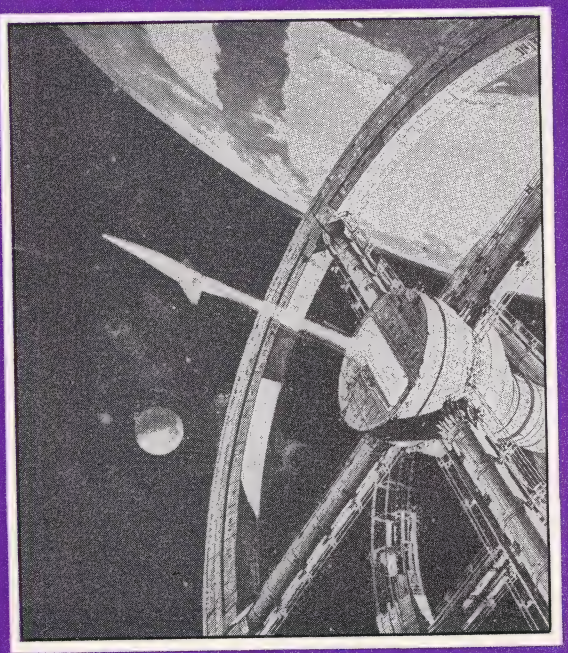
SCREENPLAY BY
STANLEY KUBRICK &
ARTHUR C CLARKE

PRODUCED AND DIRECTED BY
STANLEY KUBRICK

SUPER PANAVISION® AND METROCOLOR



Man's First Colony on The Moon



Space Station One Orbits the Earth

MGM



YOU'LL TAK'



Joanna

Starring GENEVIEVE WAITE
CHRISTIAN DOERMER
CALVIN LOCKHART
DONALD SUTHERLAND
GLENNA FORSTER-JONES
Produced by MICHAEL S. LAUGHLIN
Directed by MICHAEL SARNE
Music by ROD McKUEN
Panavision® Colour

FRANK SINATRA
in
The Detective

Co-starring
LEE REMICK · RALPH MEEKER · JACK KLUGMAN
LLOYD BOCHNER · WILLIAM WINDOM
TONY MUSANTE · AL FREEMAN, Jr.
ROBERT DUVALL with PAT HENRY
and JACQUELINE BISSET as Norma MacIver
Produced by AARON ROSENBERG · Directed by GORDON DOUGLAS
Screenplay by ABBY MANN
Based on the Novel by RODERICK THORP
Music by JERRY GOLDSMITH
Panavision® Colour by De Luxe

The Lady in Cement

An ARCOLA-MILLFIELD Production
Starring
FRANK SINATRA · RAQUEL WELCH
DAN BLOCKER · RICHARD CONTE
Produced by AARON ROSENBERG · Directed by GORDON DOUGLAS
Screenplay by MARVIN ALBERT & JACK GUSS
Based on the Novel by MARVIN ALBERT
Panavision® Colour by De Luxe

Hard Contract

Starring
JAMES COBURN · LEE REMICK
LILLI PALMER
Produced by MARVIN SCHWARTZ · Directed by S. LEE POGOSTIN
Screenplay by S. LEE POGOSTIN
Panavision® Colour by De Luxe

REX HARRISON
SAMANTHA EGGAR · ANTHONY NEWLEY in
Doctor Dolittle

An ARTHUR P. JACOBS Production
and RICHARD ATTENBOROUGH as "Blossom"
Directed by RICHARD FLEISCHER
Screenplay, Music and Lyrics by LESLIE BRICUSSE
Produced in Todd-AO® Colour by De Luxe

IVAN FOXWELL'S Production of
Decline and Fall

Starring
FELIX AYLMER · COLIN BLAKELY
ROBERT HARRIS · GRIFFITH JONES
PATRICK MAGEE · LEO McKERN
GENEVIEVE PAGE · ROBIN PHILLIPS
PAUL ROGERS · DONALD SINDEN
DONALD WOLFIT
Produced by IVAN FOXWELL · Directed by JOHN KRISH
Music by RON GOODWIN
Panavision® Colour

WALTER MATTHAU · ANNE JACKSON
PATRICK O'NEAL
in
The Secret Life of an American Wife

Introducing
EDY WILLIAMS
with
RICHARD BULL · PAUL NAPIER
GARY BROWN · ALBERT CARRIER
Written, Produced and Directed by GEORGE AXELROD
Panavision® Colour by De Luxe

The Boston Strangler

Starring
TONY CURTIS · HENRY FONDA
GEORGE KENNEDY
Produced by ROBERT FRYER
Associate Producer JAMES CRESSON
Directed by RICHARD FLEISCHER
Screenplay by EDWARD ANHALT
From a Novel by GEROLD FRANK
Panavision® Colour by De Luxe

A ROBERT WISE Production
JULIE ANDREWS
as the
Star!

Co-starring
RICHARD CRENNA · MICHAEL CRAIG
and
DANIEL MASSEY as Noel Coward
Produced by SAUL CHAPLIN · Directed by ROBERT WISE
Written by WILLIAM FAIRCHILD
Dances and Music Numbers staged by MICHAEL KIDD
Production Designed by BORIS LEVEN
Costumes Designed by DONALD BROOKS
Produced in Todd-AO® Colour by De Luxe

The Guru

An Arcadia Films/Merchant Ivory Production
Starring
RITA TUSHINGHAM MICHAEL YORK
UTPAL DUTT
Produced by ISMAIL MERCHANT
Directed by JAMES IVORY
Screenplay by R. PRAWER JHABVALA and JAMES IVORY

The Sweet Ride

starring
TONY FRANCIOSA · MICHAEL SARRAZIN
introducing
JACQUELINE BISSET
Co-starring
MICHELE CAREY and the Psychedelights
and BOB DENVER as Choo Choo
Produced by JOE PASTERNAK · Directed by HARVEY HART
Screenplay by TOM MANKIEWICZ
Based on the Novel by WILLIAM MURRAY
Music by PETE RUGOLO
DUSTY SPRINGFIELD sings "Sweet Ride"
Panavision® Colour by De Luxe

MICHAEL CAINE · GIOVANNA RALLI
ERIC PORTMAN · NANETTE NEWMAN
in
BRYAN FORBES'
Deadfall

Also Starring
DAVID BUCK · CARLOS PIERRE
Produced by PAUL MONASH
Written for the screen and Directed by BRYAN FORBES
From the Novel by DESMOND CORY
Colour by De Luxe

20th CENTURY-FOX

OTHER GREAT ROADSHOW ATTRACTIONS ON THE WAY

THE HIGH ROAD...

with 20th CENTURY-FOX

ERNEST LEHMAN'S Production

Hello, Dolly!

Starring
BARBRA STREISAND · WALTER MATTHAU
MICHAEL CRAWFORD · LOUIS ARMSTRONG
Directed by GENE KELLY
Written for Screen and Produced by ERNEST LEHMAN
Associate Producer ROGER EDENS
Produced in Todd-AO® Colour by De Luxe

The Magus

Starring MICHAEL CAINE · ANTHONY QUINN
CANDICE BERGEN · ANNA KARINA
Produced by JUD KINBERG and JOHN KOHN
Directed by GUY GREEN · Screenplay by JOHN FOWLE
Music by JOHN DANKWORTH
Panavision® Colour

PETER COOK · DUDLEY MOORE
and ELEANOR BRON
in STANLEY DONEN'S

Bedazzled

RAQUEL WELCH as Lust
Produced and Directed by STANLEY DONEN
Screenplay by PETER COOK
From the Story by PETER COOK and DUDLEY MOORE
Music by DUDLEY MOORE
Panavision® Colour by De Luxe

DEBORAH KERR
DAVID NIVEN
in
FIELDER COOK's

Prudence and the Pill

A KAHN-HARPER Production
Also starring
ROBERT COOTE · IRINA DEMICK
JOYCE REDMAN · JUDY GEESON
KEITH MICHELL · EDITH EVANS
Produced by KENNETH HARPER and RONALD KAHN
Directed by FIELDER COOK · Screenplay by HUGH MILLS
Music Composed and Conducted by BERNARD EBBINGHOUSE
Colour by De Luxe

The Prime of Miss Jean Brodie

Starring
MAGGIE SMITH · ROBERT STEPHENS
PAMELA FRANKLIN · GORDON JACKSON
and CELIA JOHNSON
Produced by ROBERT FRYER · Directed by RONALD NEAME
Screenplay by J. PRESSON ALLEN
Colour

The Touchables

A JOHN BRYAN Production
Starring
JUDY HUXTABLE · ESTHER ANDERSON
MARILYN RICHARD · KATHY SIMMONDS
DAVID ANTHONY and RICKY STARR
Produced by JOHN BRYAN · Directed by ROBERT FREEMAN
Screenplay by IAN LA FRENAIS
Music by KEN THORNE
Colour

JOSEPH E. LEVINE'S FILM
Starring SHIRLEY MACLAINE
and ALAN ARKIN
ROSSANO BRAZZI · MICHAEL CAINE
VITTORIO GASSMAN · PETER SELLERS
in An ARTHUR COHN Production
VITTORIO DE SICA'S

Woman Times Seven

With ANITA EKBERG · ELSA MARTINELLI
ROBERT MORLEY · LEX BARKER
PATRICK WYMARK
Music by RIZ ORTOLANI
Screenplay by CESARE ZAVATTINI
Executive Producer JOSEPH E. LEVINE
Produced by ARTHUR COHN · Directed by VITTORIO DE SICA
Colour by De Luxe

REX HARRISON · ROSEMARY HARRIS
LOUIS JOURDAN · RACHEL ROBERTS
in a FRED KOHLMAR Production

A Flea in Her Ear

Co-starring
JOHN WILLIAMS · GREGOIRE ASLAN
EDWARD HARDWICKE
Produced by FRED KOHLMAR · Directed by JACQUES CHARON
Screenplay by JOHN MORTIMER
Production Designed by ALEXANDER TRAUNER
Music by BRONISLAW KAPER
CLAUDINE LONGET sings "A Flea in Her Ear"
Panavision® Colour by De Luxe

CHARLTON HESTON
in
An ARTHUR P. JACOBS Production

Planet of the Apes

Co-Starring
RODDY McDOWALL · MAURICE EVANS
KIM HUNTER · JAMES WHITMORE
JAMES DALY
Introducing LINDA HARRISON as Nova
Produced by APJAC PRODUCTIONS
Associate Producer MORT ABRAHAMS
Directed by FRANKLIN J. SCHAFFNER
Screenplay by MICHAEL WILSON and ROD SERLING
Music by JERRY GOLDSMITH
Based on a Novel by PIERRE BOULLE
Panavision® Colour by De Luxe

JAMES STEWART · DEAN MARTIN
RAQUEL WELCH · GEORGE KENNEDY
in

Bandolero!

Co-starring
ANDREW PRINE · WILL GEER
CLINT RITCHIE
Produced by ROBERT JACKS
Directed by ANDREW V. McLAGLEN
Screenplay by JAMES LEE BARRETT · Music by JERRY GOLDSMITH
Panavision® Colour by De Luxe

100 Rifles

Starring
JIM BROWN
Produced by MARVIN SCHWARTZ · Directed by TOM GRIES
Screenplay by CLAIR HUFFAKER

A LAWRENCE TURMAN Production

Pretty Poison

Starring
ANTHONY PERKINS · TUESDAY WELD
Produced by MARSHAL BACKLAR and NOEL BLACK
Directed by NOEL BLACK
Screenplay by LORENZO SEMPLE, Jr.
Based on the Novel by STEPHEN GELLER
Music by JOHNNY MANDEL
Colour by De Luxe

Best Wishes to all at Edinburgh!

TORA! TORA! TORA! · JOHN BROWN'S BODY

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Adult themes with family appeal

by PERCY LIVINGSTONE
managing director, 20th Century-Fox Distribution; vice-president, 20th Century-Fox International

IN formulating our schedule of releases for the present season we at 20th Century-Fox have aimed at providing screen entertainment for all sections of the community. We have films which we consider will have a great overall family appeal balanced with productions on adult themes which we believe should be made.

An undoubted attraction for the family type audience is the Arthur P. Jacobs production of "Doctor Dolittle," with Rex Harrison playing the fabulous Doctor who talks to animals, and with Samantha Eggar, Anthony Newley and Richard Attenborough in the other star roles. With a great musical score by Leslie Bricusse, "Doctor Dolittle" has already proved a tremendous attraction for this type of audience since its royal world premiere at the Odeon, Marble Arch, in December. The film will continue to be shown on a roadshow basis throughout the country during the coming months.

A totally wonderful musical reuniting the talents of director Robert Wise and star Julie Andrews, so fabulously successful in "The Sound of Music," is "Star!" which will have its world premiere in London in July followed by key city roadshow openings in July and August. Produced in Todd-AO, it has sixteen great musical numbers, is lavishly mounted and excitingly presented as first-class cinema entertainment for all ages. Co-starring with Julie Andrews are Richard Crenna, Michael Craig, and Daniel Massey as Noel Coward.

Already on general release and proving highly successful at the box-office is "Planet of the Apes," the Arthur P. Jacobs production starring Charlton Heston, a showman's dream with unlimited exploitation potential. "The Ape" newspaper, produced by our publicity department as a special promotional aid for this film, has proved the most popular gimmick we have ever produced. Showmen are always quick to spot the possibilities of a good stunt and exhibitors have to date bought almost 600,000 copies of the newspaper.

On general release, too, is a film with a powerful appeal to young adults by virtue of its subject matter and its stars. This is Stanley Donen's production of "Bedazzled," starring Peter Cook, Dudley Moore, Eleanor Bron and Raquel Welch. Results so far show that Cook and Moore have a vast following in this country.

continued on page 137

20th CENTURY-FOX



Star!

THE tremendous musical "Star!" reunites "Sound of Music" director and star, Robert Wise and Julie Andrews in the lavishly mounted and excitingly presented Todd-AO and colour roadshow production featuring seventeen songs and production numbers. The world premiere will be held in London in July, followed by key city openings in July and August. Co-starring are Richard Crenna, Michael Craig and Daniel Massey as Noel Coward and the producer was Saul Chaplin. Screenplay was by William Fairchild.

20th CENTURY-FOX



Doctor Dolittle

THE spectacular Todd-AO and colour musical adventure, the Arthur P. Jacobs production of "Doctor Dolittle," stars Rex Harrison, Samantha Eggar, Anthony Newley and Richard Attenborough. With a great musical score by Leslie Bricusse, the film has already proved a tremendous attraction for all-family audiences on its initial engagements throughout the country. Richard Fleischer directed and the screenplay was by Leslie Bricusse.



Planet of the Apes

PROVING a great exploitation picture for lively showmen on release, the Arthur P. Jacobs production "Planet of the Apes" is a unique story of an astronaut trapped in a civilisation where the ape-human relationship has been reversed. Starring in the Panavision and colour drama are Charlton Heston, Roddy McDowall, Maurice Evans, Kim Hunter, James Whitmore, James Daly and Linda Harrison. Franklin D. Schaffner directed from the screenplay by Michael Wilson and Rod Serling.



Bedazzled

BRITAIN'S popular comedy team Peter Cook and Dudley Moore star with Eleanor Bron and Raquel Welch in Stanley Donen's "Bedazzled," in colour and Panavision, now on release. Screenplay was by Peter Cook, based on an original story by Peter Cook and Dudley Moore.

20th CENTURY-FOX



Woman Times Seven

PLAYING seven hilarious roles, Shirley MacLaine stars in Vittorio de Sica's "Woman Times Seven" with a roster of leading men which includes Peter Sellers, Michael Caine, Alan Arkin, Rossano Brazzi, Vittorio Gassman, Robert Morley, Lex Barker and Patrick Wymark. Anita Eckberg and Elsa Martinelli round out one of the biggest star casts ever presented in one film. It was produced in colour by Arthur Cohn with screenplay by Cesare Zavattini.



The Sweet Ride

A LIVELY look at America's swinging, surfing youngsters, the contemporary drama "The Sweet Ride" has Tony Franciosa, Michael Sarrazin and sensational newcomer Jacqueline Bisset heading the star cast. The film was produced in colour and Panavision by Joseph Pasternak with Harvey Hart directing from a screenplay by Tom Mankiewicz based on the novel by William Murray.



The Secret Life of an American Wife

GEORGE AXELROD'S "The Secret Life of an American Wife" stars Walter Matthau, Anne Jackson, Patrick O'Neal in a zany marital comedy in colour and Panavision.

20th CENTURY-FOX



The Lady in Cement

A SEQUEL to the highly successful "Tony Rome," "The Lady in Cement" stars Frank Sinatra as the private eye with a yen for fast women and slow horses. This time Rome tangles with an odd-ball collection of ex-cons, errant playboys and a bevy of assorted dolls. Co-starring in the film produced by Aaron Rosenberg and directed by Gordon Douglas, are Raquel Welch and Dan Blocker. The screenplay was by Marvin Albert and Jack Guss based on the novel by Marvin Albert.



Pretty Poison

"PRETTY POISON," formerly "She Let Him Continue," is a contemporary love story with chilling psychological overtones produced in colour and Panavision by Marshal Backlar and Noel Black and directed by Noel Black. Screenplay was by Lorenzo Semple jr, based on a novel by Stephen Geller. Stars are Anthony Perkins and Tuesday Weld.



Prudence and the Pill

THE birth control pill forms the subject of the contemporary comedy "Prudence and the Pill," produced in colour by Kenneth Harper and Ronald Kahn and directed by Fielder Cook. "Prudence" stars Deborah Kerr, David Niven, Robert Coote, Irina Demick, Keith Mitchell, Edith Evans, Joyce Redman and Judy Geeson and was written for the screen by Hugh Mills.

20th CENTURY-FOX



Deadfall

THE Panavision and colour thriller "Deadfall," written and directed by Bryan Forbes and produced by Paul Monash, depicts a tense triangle of jewel thieves at work and in love. Stars are Michael Caine, Giovanna Ralli, Eric Portman and Nanette Newman.



Bandolero

JAMES STEWART and Dean Martin star together for the first time in a new-style Western, "Bandolero!" co-starring Raquel Welch. Produced in Panavision and colour by Robert L. Jacks and directed by Andrew V. MacLaglen from a screenplay by James Lee Barrett, the action-adventure is based on an original story by Stanley Hough.



Joanna

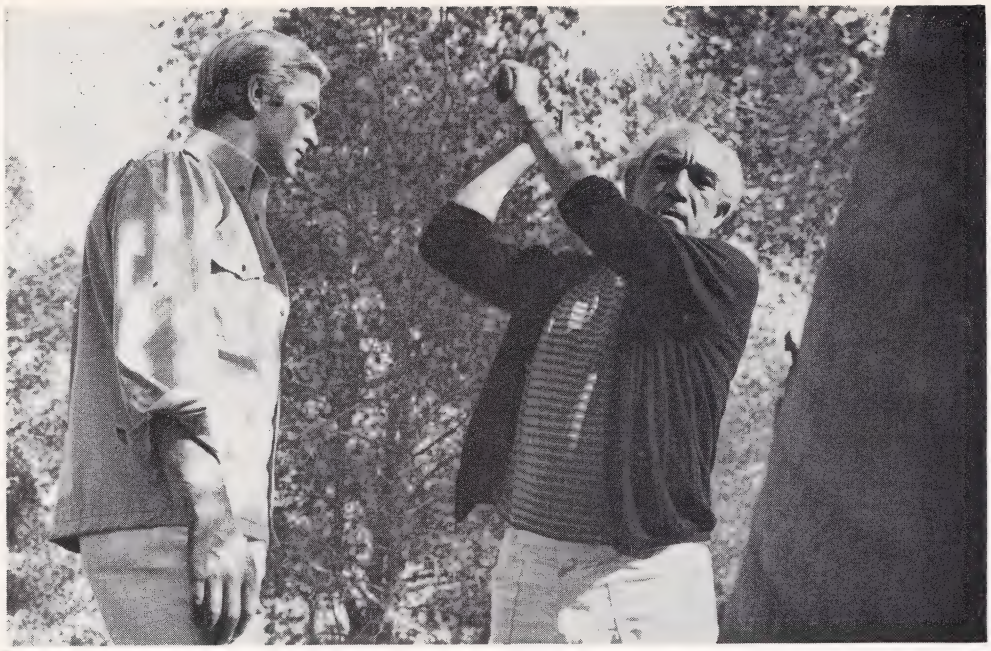
PRODUCED by Michael S. Laughlin and written and directed by Michael Sarne, "Joanna" launches a big new screen personality in the shape of Genevieve Waite in the title role. In this gay contemporary romance she portrays a provincial girl who gets tangled in the confused morality of today's London. Co-starring in the colour and Panavision production are Calvin Lockhart, Christian Doermer and Glenna Forster-Jones.

20th CENTURY-FOX



A Flea in Her Ear

BASED on George Feydeau's turn-of-the-century bedroom comedy, "A Flea in her Ear," stars Rex Harrison in a dual role, Rosemary Harris, Louis Jourdan and Rachel Roberts. Fred Kohlmar produced in colour and Panavision and Jacques Charon directed from a script by John Mortimer.



The Magus

" THE MAGUS," based on John Fowles' best-selling novel, for which he also wrote the screenplay, stars Michael Caine, Anthony Quinn, Candice Bergen and Anna Karina. The suspense drama is produced in colour and Panavision by Jud Kinberg and John Kohn and directed by Guy Green.



The Touchables

AN electrifying expose of contemporary London, " The Touchables " stars Judy Huxtable, Esther Anderson, Marilyn Rickard and Kathy Simmonds as the four freewheeling young girls of the title. Also starring is David Anthony. John Bryan produced the film in colour, with Robert Freeman directing from the screenplay by Ian La Frenais, based on an original treatment by Freeman.

20th CENTURY-FOX



The Boston Strangler

A TRUE crime story of the fear and panic which terrorised Boston during a series of thirteen murders, " The Boston Strangler" was produced in colour and Panavision by Robert Fryer and directed by Richard Fleischer and is based on the best-selling book by Gerold Frank. Tony Curtis turns in a remarkable performance as the Strangler and Henry Fonda and George Kennedy also star. Screenplay was by Edward Anhalt.



The Detective

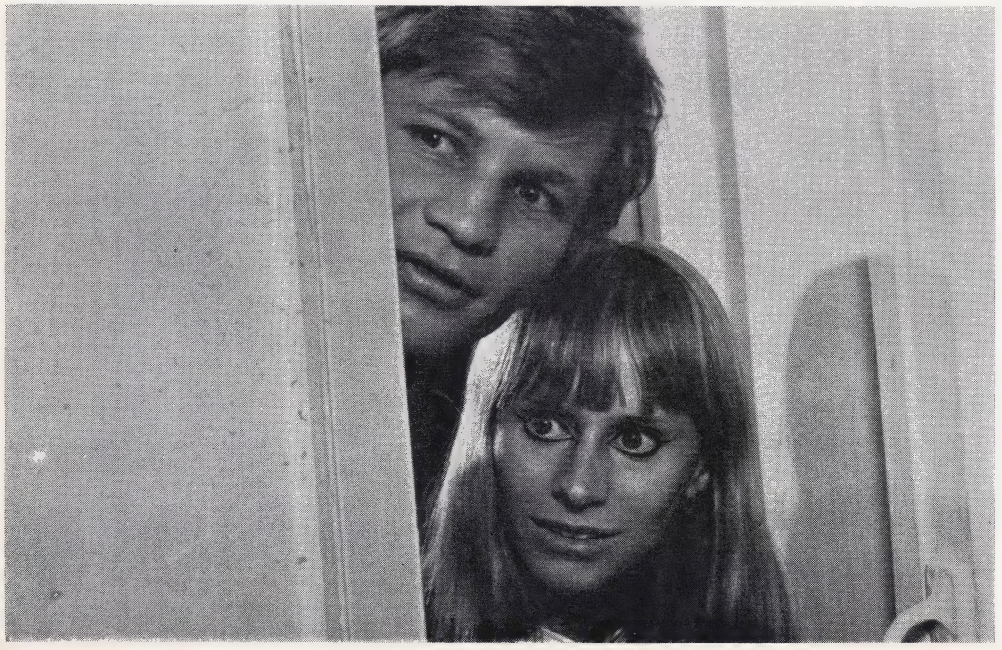
FRANK SINATRA, Lee Remick and Jacqueline Bisset star in "The Detective," based on the tough best-selling novel by Roderick Thorp. Aaron Rosenberg produced and Gordon Douglas directed the Panavision and colour attraction from a screenplay by Abby Mann.



Decline and Fall

EVELYN WAUGH'S most famous comedy, "Decline and Fall," is brought to the screen by producer Ivan Foxwell and director John Krish. Stars are Colin Blakely, Robert Harris, Leo McKern, Genevieve Page, Robin Phillips and Donald Wolfit. Screenplay was by Ivan Foxwell.

20th CENTURY-FOX



The Guru

THE first film to deal with the "in" Guru craze, "The Guru" is set in present-day India and stars Britain's Rita Tushingham and Michael York with distinguished Indian actor Utpal Dutt. Produced by Ismail Merchant and directed by James Ivory this delightful comedy is from a screenplay by R. Prawar Jhabvala and James Ivory and is in colour.

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from the sensational best selling novel by SIV HOLM.

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The film the world demands to see again . . . with the man—the woman—and the tune!

"HIGH NOON" 'U'

Directed by Fred Zinnemann *Produced by* Stanley Kramer *Screenplay* Carl Foreman

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SEAN FLYNN · TERRY DOWNES · and exciting MARIKA GREEN

"FIVE ASHORE IN SINGAPORE" 'A'

Eastman Color

A cauldron of Mystery, Danger and Death!

Three musketeers in one . . . but one lover in a million . . .

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The most daring and hilarious satire ever filmed!

"SO THIS IS GOD'S COUNTRY" 'A'

Technicolor Techniscope

An expose of the very depths of American life!!

SCOTT BRADY · VIRGINIA MAYO · DAVID BRIAN

"CASTLE OF EVIL" 'X'

Thrills and chills beyond the grave.

Eastman Color

The agony of war—The ecstasy of Love!

"RED ANGEL" 'X'

Never has the screen portrayed such tender emotions!

Mystery and fiendish adventure with the . . .

"WOMEN OF THE PREHISTORIC PLANET" 'X'

Technicolor

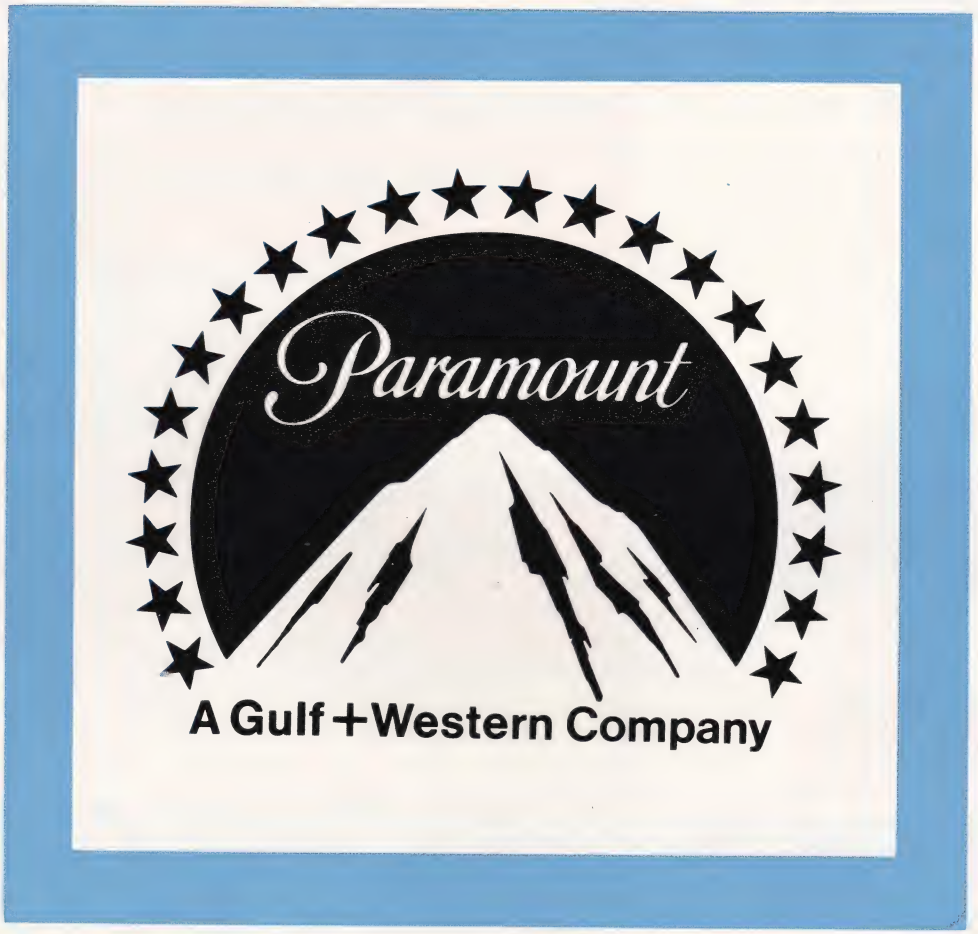
with WENDELL COREY · KEITH LARSEN · JOHN AGAR

The Sensational LOUIS de FUNES (DON'T LOOK NOW) stars in

"FANTOMAS STRIKES BACK" 'U'

Eastman Color

with JEAN MARAIS and MYLENE DEMONGEOT


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PARAMOUNT

Paramount is NOT the best!



says PETER KING
chairman and managing director
Paramount Pictures (UK) Ltd

PARAMOUNT does not consider itself the best. Because Paramount takes nothing for granted. And Paramount is never satisfied.

It is too easy, too common and too dishonest to say that we have the best films of all time and that this is the best year of all time. We haven't (no one has) and it isn't (no year is). No company has a consistent flow of top money-making product. No company is consistently at the top of the league. The list of our product appears elsewhere in this issue and I do not propose to insult your intelligence with a "this-is-the-greatest" blurb. We have, to my mind, some outstanding films. We shall inevitably have some disappointments. But my opinion of the product is irrelevant. So is yours. That amorphous mass, that confusingly volatile body, that rightly perceptive conglomerate, that only too concrete abstract that we know as the public — only their opinion matters. And there IS a public for EVERY film. There is a way of discovering that public. There is a way of reaching that public once we have identified it.

Marketing is a much abused, greatly misunderstood and too often an unfairly mistrusted concept. We consider marketing and its intelligent application a vital aid, and in confirmation of this, Paramount has recently instituted its own marketing division. We aim through this divison not to work miracles but, working in partnership with you, to use our product to the best possible advantage.

We shall keep you informed of our ideas. We shall always be receptive to yours. We shall argue. We shall disagree. But we shall and must work in partnership. There can no longer be three little moated fortresses flying their independent banners of production, distribution and exhibition. There must be one entity with one aim. The entity is the film industry. The aim: profitably to entertain.

Paramount will never be the best. Because the best is not good enough.



Half a Sixpence

PARAMOUNT'S multi-million pound roadshow attraction, "Half a Sixpence" stars Tommy Steele, and is the screen version of the London and Broadway stage hit. Based on H. G. Wells' novel "Kipps," "Half a Sixpence" is set against a plush Edwardian England background, with Tommy singing and dancing his heart out as a poor draper's apprentice who inherits a fortune and moves uneasily into high society. Produced by Charles H. Schneer and George Sidney, the film is in Technicolor and Panavision. Julia Foster, Cyril Ritchard, Penelope Horner and Grover Dale co-star. The music and lyrics are by David Heneker and the music was supervised by Irwin Kostal. Adapted by Dorothy Kingsley with a screenplay by Beverley Cross, "Half a Sixpence" was directed by George Sidney with John Dark as executive producer.



PARAMOUNT

Romeo and Juliet

FRANCO ZEFFIRELLI'S production of William Shakespeare's "Romeo and Juliet" was filmed in Technicolor on location in Italy. The tragic tale of the two young lovers destroyed in a senseless war of their elders gets a fresh and brilliant treatment from the master hand of Zeffirelli. For the "star-crossed lovers" he chose newcomers Olivia Hussey and Leonard Whiting and the big cast also includes Milo O'Shea, Michael York, John McEnery, Pat Heywood, Natasha Parry and Robert Stephens. "Romeo and Juliet" was produced by Anthony Havelock-Allan and John Brabourne with Richard Goodwin as associate producer. Screenplay is by Franco Brusati and Masolino D'Amico.



Only When I Larf

LEN DEIGHTON, one of the foremost names in modern literature, is the author of "Only When I Larf," already a top-selling paperback. Starring David Hemmings, Richard Attenborough and Alexandra Stewart, it is the story of three smooth, fast-talking confidence tricksters whose exploits take them to New York, London and Beirut. Hemmings is the apprentice who learns the con game fast. Too fast, perhaps, for the master mind who recruits him, played by Attenborough. Alexandra Stewart, as the girl in the story, also knows a bit about conning . . . . Produced by Len Deighton and Brian Duffy, "Only When I Larf" was directed by Basil Dearden with Hugh Attwooll as associate producer. The film is in Technicolor with a script by John Salmon and additional material by Patrick Tilley. Music is by Ron Grainer.



PARAMOUNT

No Way to Treat a Lady

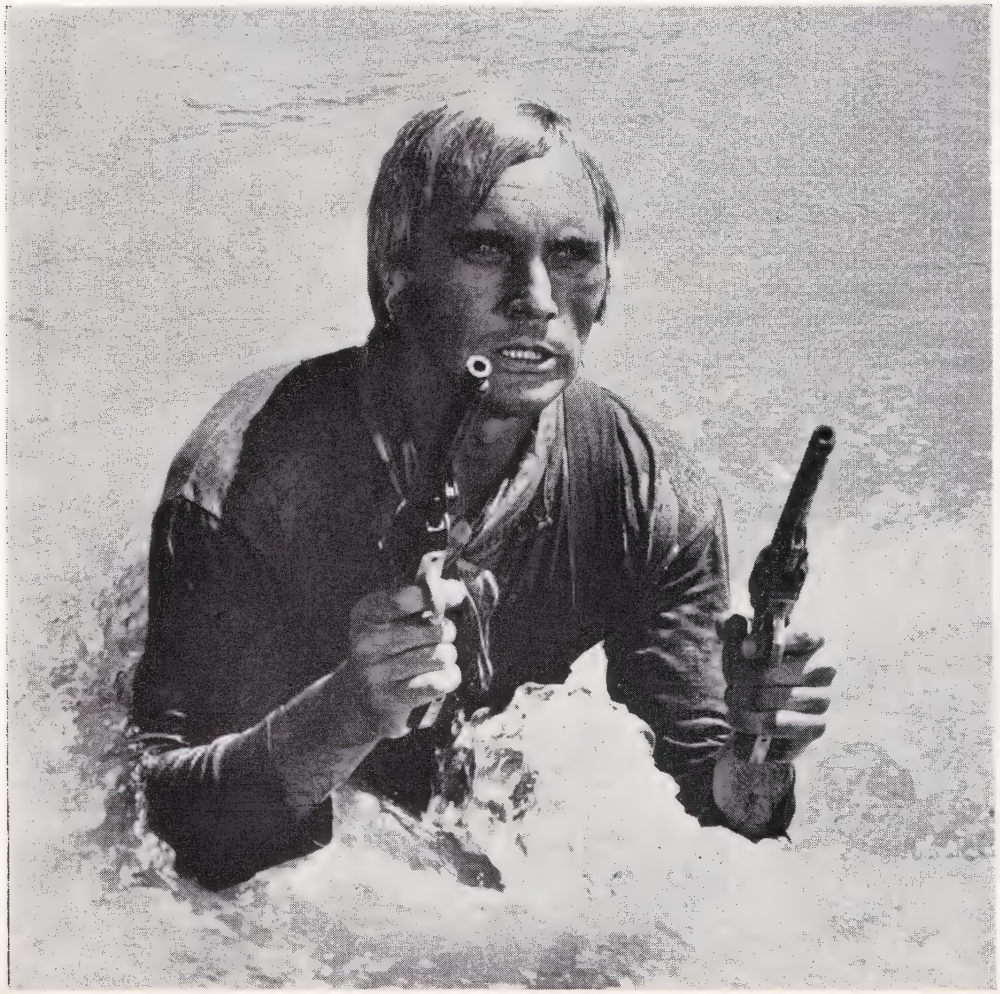
THE Sol C. Siegel production of "No Way to Treat a Lady" is a suspense-thriller that does not forget the comedy. Filmed against the background of New York, it stars Academy Award winner Rod Steiger as a psychotic strangler who terrorises the city. His trademark is to leave a lipstick kiss on the foreheads of his middle-aged female victims. Lovely Lee Remick and George Segal, playing a detective on the case, also star. Eileen Heckart heads the featured cast. "No Way to Treat a Lady" was directed by Jack Smight from a screenplay by John Gay. In Technicolor, it is based on the novel by William Goldman.



The Strange Affair

FILMED on location in London, " The Strange Affair " is a hard-hitting, often shocking story set against the background of the present-day London Metropolitan Police Force. A Howard Harrison-Stanley Mann production, it stars Michael York and Jeremy Kemp with newcomer Susan George. Also starring Jack Watson and Nigel Davenport, the film shows that policemen are human beings, with lives, loves and problems of their own to deal with in addition to those they may encounter on the " beat " or in the squad car. In Technicolor, it was directed by David Greene from a screenplay by Stanley Mann. Filmed on location sites in London, it is from the novel by Bernard Toms.

PARAMOUNT



Blue

ONE of the most original and perceptive studies of the personalities and traditions of the old West ever filmed, " Blue " stars Terence Stamp, Joanna Pettet, Karl Malden and Ricardo Montalban. It is a story of vivid action set on the Texas plains near the Mexican border of 1850, about a young bandido, born an American, but raised as a Mexican. The part affords Terence Stamp his most unusual screen role to date. Produced by Judd Bernard and Irwin Winkler, with Patricia Casey as associate producer, " Blue " was directed by Silvio Narizzano from a screenplay by Meade Roberts and Ronald M. Cohen. It is in Technicolor and Panavision. Music is by Manos Hadjidakis.



Villa Rides

SPECTACULAR, big-scale production, "Villa Rides" sheds new and fascinating light on the personality and character of Pancho Villa, soldier and bandit, revolutionary and patriot. It stars Yul Brynner as Villa, Robert Mitchum and Charles Bronson. The film was produced by Ted Richmond and directed by Buzz Kulik and was photographed in colour and Panavision on locations in Spain. Screenplay is by Robert Towne and the film is based on William Douglas Lansford's true story, "Pancho Villa." The music was created by Academy Award winner Maurice Jarre.



PARAMOUNT

The Bliss of Mrs. Blossom

STARRING Shirley MacLaine, Richard Attenborough and James Booth, "The Bliss of Mrs. Blossom" is a fun film. Shirley plays Harriet Blossom, the wife; Richard Attenborough is her husband, a brassiere manufacturer. James Booth is the adoring lover, Ambrose, who unbeknown to Attenborough, is living in the attic! In colour, the film is a Paramount presentation of a Josef Shaftel production. Produced by Josef Shaftel, directed by Joe McGrath, this modern, lighthearted extra marital comedy fanciful though the tale may seem, is founded on fact. Screenplay from an original story by Joseph Shaftel, is by Alec Coppel, revised by Denis Norden.



Barbarella

JANE FONDA stars as "Barbarella," the strip cartoon heroine who travels through space in the year 40,000, vanquishing evil and meting out rewards—in her own sexy way—in a series of bizarre but spectacular adventures. The film is directed by Roger Vadim who describes it as "an erotic Alice in Wonderland." "Barbarella" was produced by Dino De Laurentiis in Technicolor and Panavision, and the big cast of international stars includes John Phillip Law, Anita Pallenberg, Milo O'Shea, Ugo Tognazzi, Marcel Marceau and David Hemmings making a special starring guest appearance. The screenplay is by Roger Vadim, Terry Southern, Claude Brule, Clement Wood, Brian Degas and Tudor Gates.



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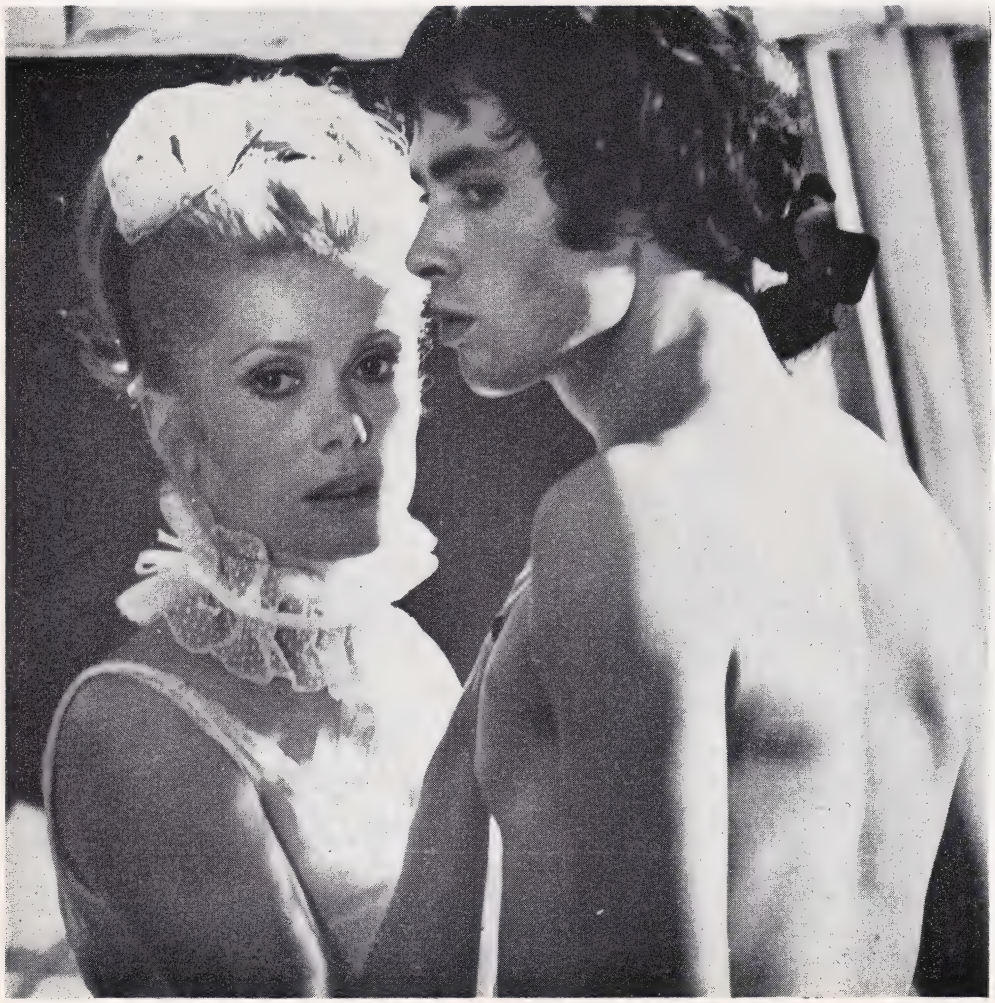
Diamonds for Breakfast

MARCELLO MASTROIANNI stars in "Diamonds for Breakfast" as a Pretender to the Throne of Russia, but through force of circumstances now a boutique owner in Hampstead. He decides to restore his family fortunes and recruits seven lovely girls to help him steal the Russian crown jewels while they are on display in an English castle. Rita Tushingham also starts with co-stars Warren Mitchell, Elaine Taylor, Maggie Blye and Francesca Tu. The colour film was directed by Christopher Moraham and produced by Carlo Ponti and Pierre Rouve with Selig J. Seligman as executive producer and Leigh Aman as associate producer.



Inadmissible Evidence

SCREEN VERSION of John Osborne's highly acclaimed and controversial stage play "Inadmissible Evidence." The film retains the elements which made the play a memorable theatrical experience—Osborne's writing and the performance of Nicol Williamson. Williamson here making his screen debut, is cast as Bill Maitland, a lawyer in the throes of emotional turmoil as he faces the realities of an amatory, restless life and an uncertain future. The film co-stars Jill Bennett, Peter Sallis, Eileen Atkins and Isobel Dean. It was produced by Ronald Kinnoch and directed by Anthony Page.



PARAMOUNT

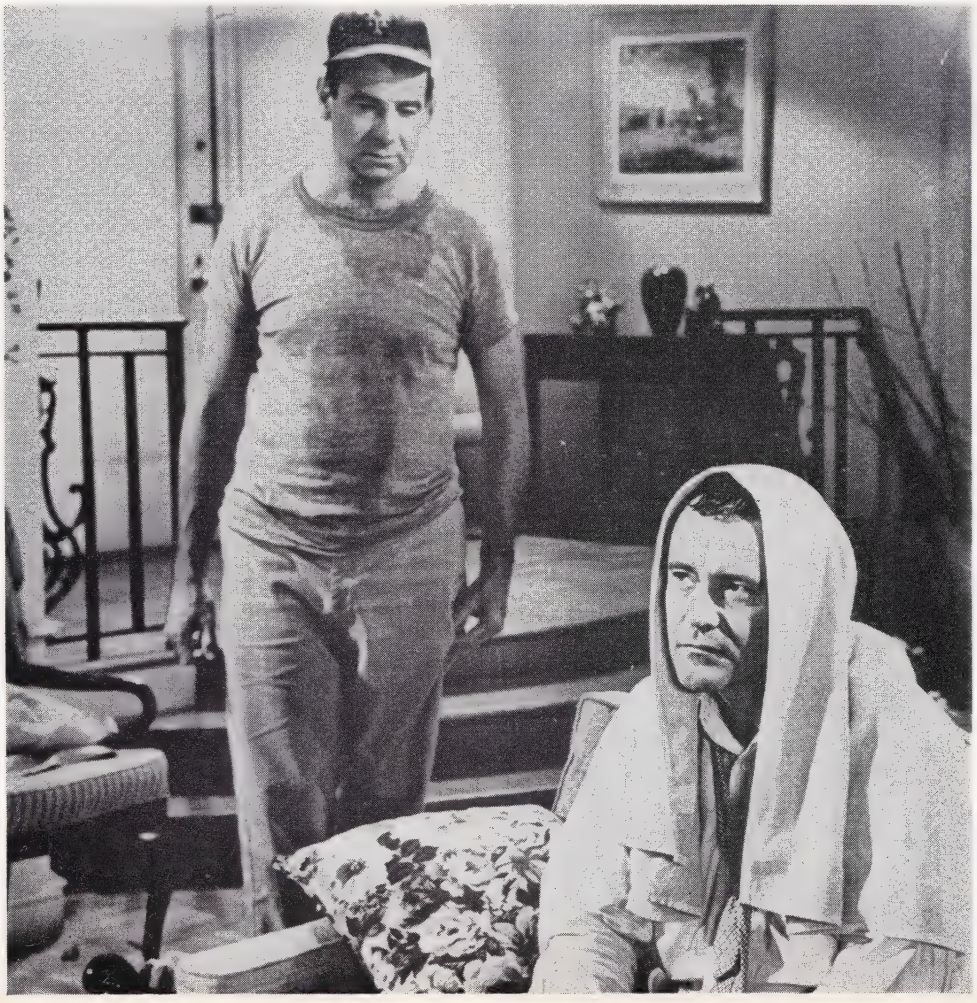
Benjamin

THE diary of an innocent young boy, "Benjamin" has already stormed the box-office in continental Europe and the US. The Mag Bodard production stars Michele Morgan, Michel Piccoli, Pierre Clementi and Catherine Deneuve. It was directed in colour by Michel Deville from a screenplay by Nina Companeez. Set in period France, critics have raved about every aspect of the production, from its provocative aproach to sex to its elegant charm and magnificent fun.



The Long Day's Dying

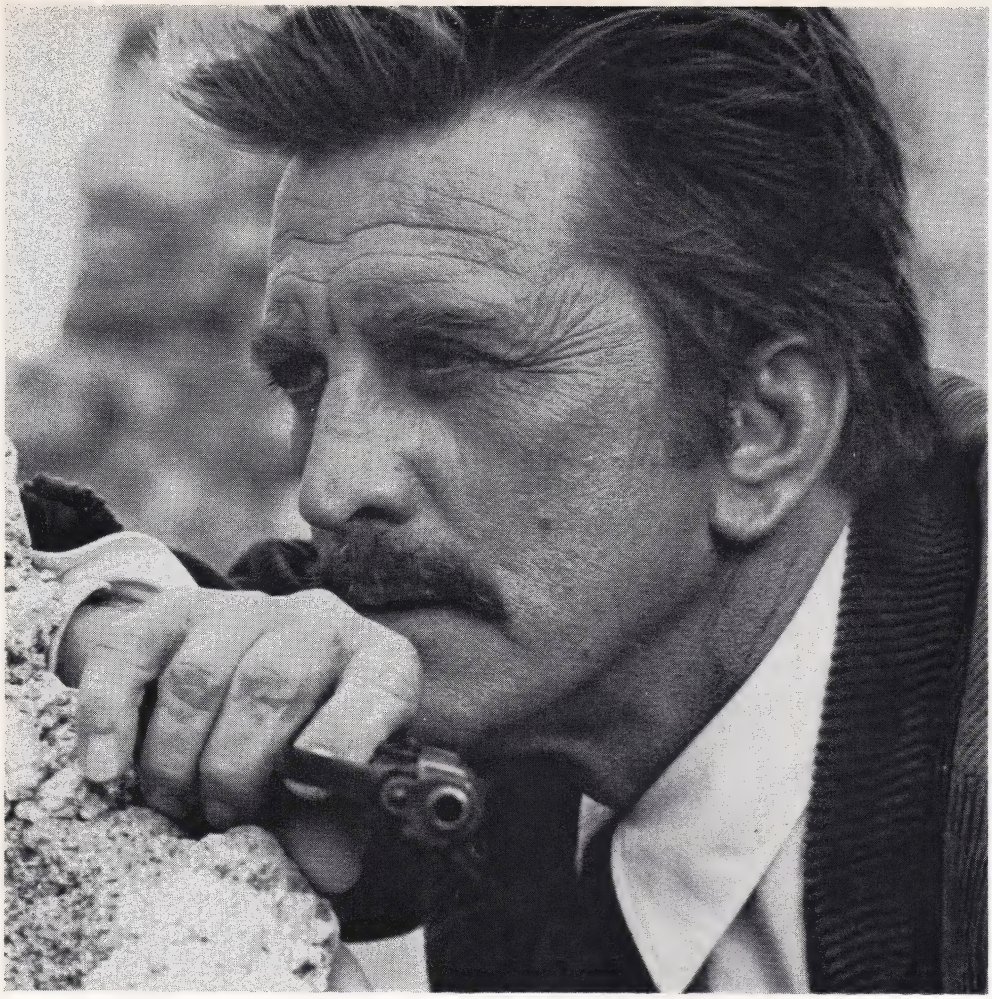
PETER COLLINSON'S film of "The Long Day's Dying," the official British entry for the Cannes Film Festival, is the story of one day in the life of four men—three British and one German—who became caught up in war. Four ordinary everyday men who lived and died for whatever it was all about. . . . Produced by Harry Fine and directed by Peter Collinson, the film stars David Hemmings, Tony Beckley, Tom Bell and Alan Dobie. Michael Deeley is executive producer and Charles Wood wrote the screenplay. The film is from the novel of the same name by Alan White. It was photographed in Techniscope and Technicolor.



PARAMOUNT

The Odd Couple

THE hilarious screen version of Neil Simon's smash-hit London and Broadway stage play, "The Odd Couple" has a cast headed by Jack Lemmon and Walter Matthau. Produced by Howard W. Koch, "The Odd Couple" is the story of two unhappily married men who set up housekeeping together to save expenses and find that their domestic coexistence brings more aggravation than their wives. In Technicolor and Panavision, screenplay is by Neil Simon and the comedy was directed by Gene Saks.



The Brotherhood

KIRK DOUGLAS turns producer and is also one of the stars of "The Brotherhood," a dramatic view of the lives and conflicts of a most unusual family. It is the story of two brothers who are members of the notorious Italian inspired Mafia. "The Brotherhood" focuses not only on their problems with the law, but the struggle within, the clash between advocates of tradition and of change. Co-starring are Alex Cord, Irene Papas and Luther Adler. The film was directed by Martin Ritt from an original screenplay by Lewis John Carlino who spent two years in extensive research. To ensure authenticity, Ritt and Douglas photographed it in Technicolor on the story locales—Sicily and New York City.

PARAMOUNT



One Woman's War

"ONE WOMAN'S WAR" is the story of "Fraulein Doktor," the beautiful and deadly woman who was Germany's top espionage agent during World War I. Her story has finally been brought to the screen by the celebrated film-maker, Albert Lattuada in a spectacular production starring Suzy Kendall, Kenneth More, James Booth, Capucine, Nigel Green, Alexander Knox. A Dino De Laurentiis production, "One Woman's War" was filmed in colour on location in Europe. The screenplay is by Harry Craig in collaboration with Vittoriano Petrilli, Luciano Busnelli, Silvia Canestri and Alberto Lattuada.



My Side of the Mountain

THE much-honoured film-maker Robert B. Radnitz has one of his most engrossing and heart-warming subjects in "My Side of the Mountain." It is the story of a 13-year-old boy who runs away from home in Toronto to live "simply" in the mountains of Southern Quebec. The dangers he encounters in the wilderness, the physical hardship and emotional pain, help awaken him to a more realistic and mature attitude to life. Ted Eccles stars as the boy along with the versatile Theodore Bikel as an itinerant folk-singer who befriends him. The film is in colour and Panavision under the direction of James B. Clark from a screenplay by Ted Sherdeman, Jane Klove and Joanna Crawford.

PARAMOUNT



5 Card Stud

IN POKER TERMS "5 Card Stud" may be described as a full house. It stars two of the screens most popular players, Dean Martin and Robert Mitchum. They are supported by Inger Stevens, Roddy McDowall and newcomer Katherine Justice. Produced by Hal Wallis, the film is a suspense packed Western filmed on vast outdoor locations. A gambler returning to a Colorado boom town finds a hellfire and damnation preacher methodically eliminating five men who hung someone for rustling. The innocent gambler is to be the sixth corpse. . . . With a screenplay by Marguerite Roberts, the Technicolor film was directed by Henry Hathaway.



The Assassination Bureau

FROM Britain comes "The Assassination Bureau," a lavish Edwardian comedy thriller romp for Oliver Reed, Diana Rigg and Telly Savalas. Fast-moving action, high-style fun and excitement are combined in this unusual story of an international band of dedicated killers imbued with the highest possible motives. They will only eliminate those that they consider deserve to die. It is a big picture produced on a lavish scale in colour with locales in London and across Europe. Produced by Michael Relph and directed by Basil Dearden, the original screenplay by Michael Relph is from an idea in a Jack London story.



PARAMOUNT

Rosemary's Baby

A MODERN story of shock and suspense, William Castle's production of "Rosemary's Baby" is the chilling tale of a young couple whose New York neighbours involve them in the practice of witchcraft. Based on the acclaimed and best-selling book by Ira Levin, it stars Mia Farrow as Rosemary, the dupe of the witchcraft practitioners. She is supported by a big cast including John Cassavetes, Ruth Gordon, Sidney Blackmer, Maurice Evans and Ralph Bellamy. Filmed in Technicolor. "Rosemary's Baby" was written and directed for the screen by Roman Polanski.


Columbia
the total look
in entertainment
SEE THE FOLLOWING PAGES

COLUMBIA

Don't rain on my parade...



says
PATRICK WILLIAMSON
managing director, Columbia Pictures

. . . is one of the great numbers Barbra Streisand sings in "Funny Girl." It also seems to me to be an apt title for a trade paper comment at the time of the CEA Conference in Edinburgh.

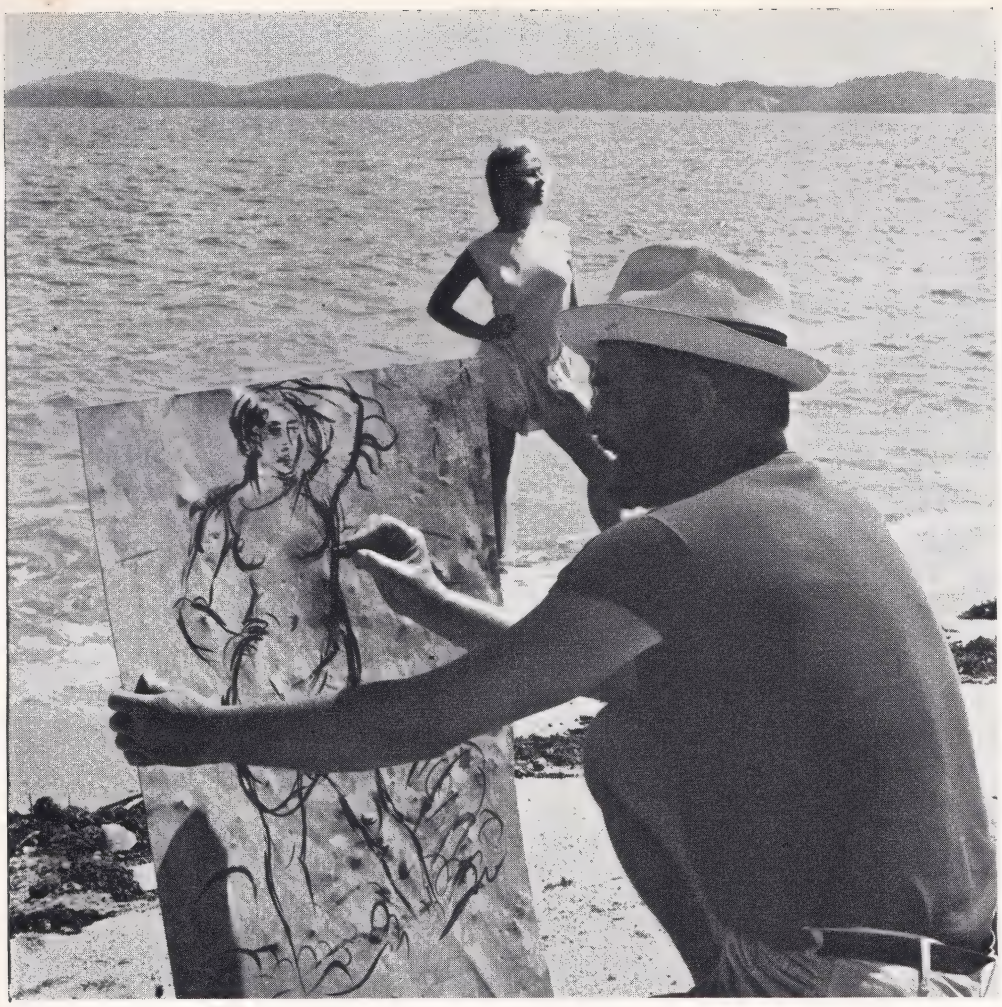
It is certainly no wish of mine to dampen pleasant social proceedings in any way. But it is my hope that Edinburgh's conference will see time devoted to study of trade problems in such a way that at least the beginnings of solutions to some of them are evolved.

The product pages in this issue demonstrate the size of Columbia's involvement in the industry at the present time in terms of financial investment and creative talent.

In order to obtain maximum returns for all sections of the industry from investments on this scale there is clearly urgent need for executive decisions to be taken about many of the subjects so often discussed by the trade over the years.

Among them—release patterns, theatre modernisation and building programmes, widening the public's entertainment choice and expanding the total market.

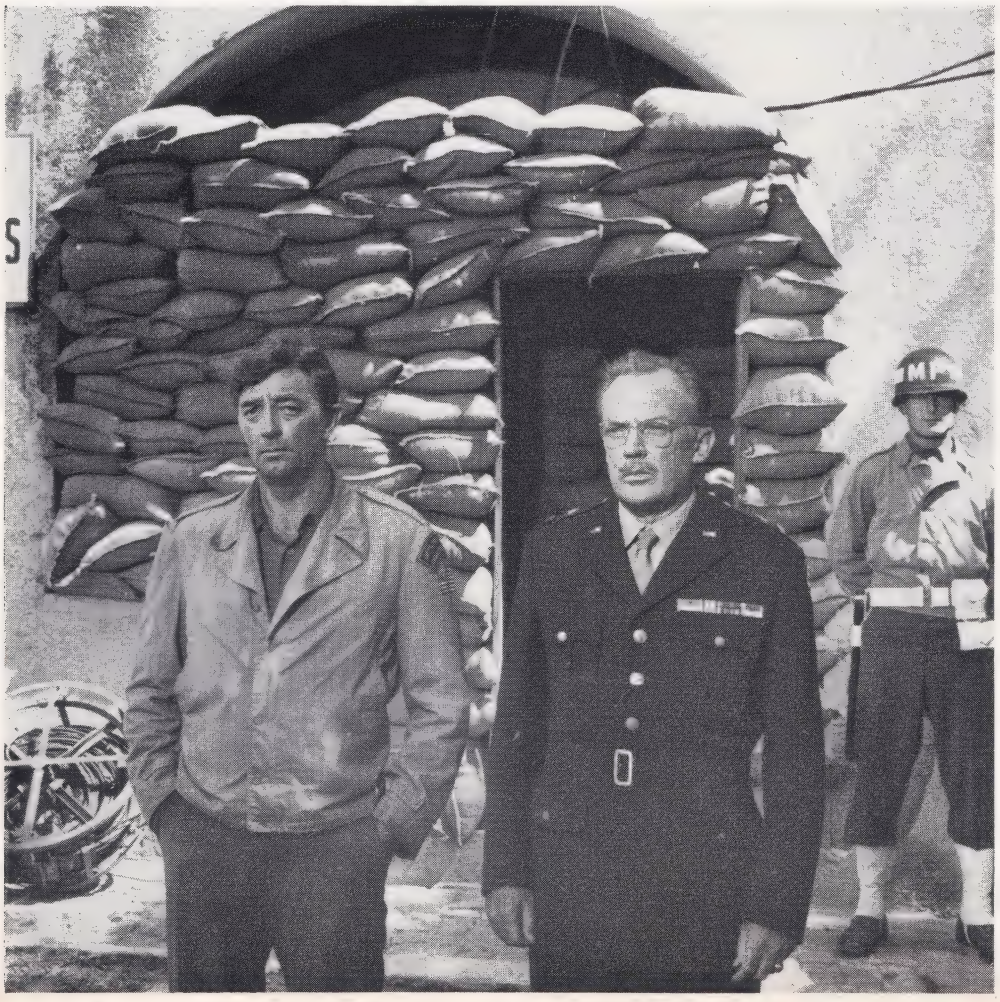
Unlike "Oliver!" who asked for more, I should honestly be happy to see just SOMETHING achieved in any of these directions. So here's to a worthwhile conference!



Age of Consent

JAMES MASON, Helen Mirren and Jack MacGowran head the cast of "Age of Consent"—the story of a middle-aged artist's escape from materialism to an idyllic tropical island, and his romantic relationship there with a beautiful girl. Filmed on an exotic Barrier Reef island, in Eastman Color, "Age of Consent" is produced and directed by Michael Powell.

COLUMBIA



Anzio

IN this epic-scale story based on the historical Anzio landings, producer Dino De Laurentiis has brought together a brilliant international star cast headed by Robert Mitchum, and with Peter Falk, Earl Holliman, Mark Damon, Reni Santoni, Thomas Hunter, Anthony Steel and Wayde Preston in co-starring roles, with Arthur Kennedy and special guest star Robert Ryan as General Carson. In Technicolor and Panavision, the picture is from a screenplay by Harry A. L. Craig, based on the book by Wynford Vaughan-Thomas. Edward Dmytryk directed.



Before Winter Comes

DAVID NIVEN, Topol, Anna Karina and John Hurt have leading roles in "Before Winter Comes," tragi-comic story of a scintillating battle of wits between a con-man refugee and a rigid army man. Being filmed on location in Austria, "Before Winter Comes" is produced by Robert Emmett Ginna and directed by J. Lee Thompson.

COLUMBIA



Castle Keep

"CASTLE KEEP," starring Burt Lancaster, adheres faithfully to William Eastlake's best-seller and was written for the screen by Daniel Taradash. Dealing with a wartime dilemma over whether an American unit should defend an ancient castle crammed with art treasures and so expose them to destruction or leave a key strategic position to the Germans, "Castle Keep" is produced by Martin Ransohoff and is directed by Sydney Pollack. It co-stars Patrick O'Neal, Jean-Pierre Aumont, Scott Wilson, Tony Bill, Astrid Heeren and Peter Falk, and is in Technicolor and Panavision.



Dead or Alive

A JARRING, high tension drama set in lawless New Mexico in 1870, " Dead or Alive " stars Alex Cord, Nicoletta Machiavelli and the distinguished film and stage actor Arthur Kennedy, with Robert Ryan as guest star. Produced by Albert Band and directed by Franco Givaldi, " Dead or Alive " is in Eastman Color. Executive producer was Selig J. Seligman.

COLUMBIA



Doctor Faustus

THE Burtons' production of " Doctor Faustus " stars Richard Burton in the title role, introduces the Oxford University Dramatic Society and also stars Elizabeth Taylor in a special appearance as Helen of Troy. In Technicolor, the film was produced by Richard Burton and Richard McWhorter, and directed by Richard Burton and Nevil Coghill.



Don't Raise the Bridge Lower the River

JERRY LEWIS stars in the Walter Shenson production " Don't Raise the Bridge, Lower the River," directed by Jerry Paris. This hilarious comedy is the headline comedian's first British film, a wickedly funny story of an inept wheeler-dealer trying to save his marriage and make his fortune. In Technicolor, it co-stars exciting newcomer Jacqueline Pearce, Bernard Cribbens and Terry-Thomas. Screenplay is by Max Wilk from his best-selling novel.

COLUMBIA



Duffy

JAMES COBURN, James Mason, James Fox and Susannah York star in " Duffy," fast-paced adventure-comedy about a group of kooky crooks engaged in a million-dollar heist. It was made in Technicolor on location in Spain and at Shepperton. It is a Martin Manulis production, directed by Robert Parrish from a screenplay by Donald Cammell and Harry Joe Brown jr.



The Endless Summer

AN exciting symphony of sun, sand and surf, " The Endless Summer " is a factual account of two young men searching the world for " the perfect surfing wave." Written, produced and directed by Bruce Brown, " The Endless Summer " was filmed in colour during a 35,000 mile trip through some of the world's most exotic locations.



COLUMBIA

For Singles Only

AN amusing, romantic, fast-paced story about a group of high spirited young people living in a housing complex designed for unmarrieds, Columbia's " For Singles Only " was produced by Sam Katzman and stars John Saxon, Mary Ann Mobley, Lana Wood and Mark Richman and, in a special guest appearance, Milton Berle. It was directed by Arthur Dreifuss in Eastman Color. Ten songs are introduced in the film.



Funny Girl

BARBRA STREISAND has already been hailed as the most brilliant new star in the Hollywood firmament as a result of her screen debut in "Funny Girl," spectacular screen version of the record-breaking stage musical. Omar Sharif stars with Miss Streisand in a highly exciting headline partnership, while Kay Medford, Anne Francis and Walter Pidgeon (as Florenz Ziegfeld) co-star. It is a William Wyler-Ray Stark production, with screenplay by Isobel Lennart, music by Jule Styne, lyrics by Bob Merrill and musical sequences directed by Herbert Ross. In Technicolor and Panavision, it was produced by Ray Stark and directed by William Wyler.

COLUMBIA



The Game is Over

ROGER VADIM's "The Game is Over" stars Jane Fonda, Peter McEnery, Michel Piccoli and Tina Marquand in a smouldering story of love and desire. Screenplay is by Jean Cau and Roger Vadim, based on a novel by Emile Zola. A Marceau-Cocinor production, "The Game is Over" is in Panavision and Technicolor.



Hammerhead

IRVING ALLEN's production of "Hammerhead" stars Vince Edwards as Charles Hood, "suave, hard-hitting hero of a new breed," and Judy Geeson as the girl who is involved with him—both romantically and in a number of action-adventure sequences. Peter Vaughan, Diana Dors, Michael Bates, Beverly Adams and Patrick Cargill co-star and the picture, based on the exciting best-seller by James Mayo, was produced by Irving Allen and directed by David Miller. It is in Technicolor.

COLUMBIA



How to Save a Marriage —and Ruin Your Life

THE marital—and, particularly, extra-marital—misadventures of two Manhattan business executives are told in "How to Save a Marriage—and Ruin Your Life," the frothy and highly adult comedy confection fashioned by producer Stanley Shapiro. Dean Martin, Stella Stevens, Eli Wallach and Anne Jackson star, with Betty Field and Jack Albertson in co-starring roles. In Eastman Color and Panavision, the picture was written by Stanley Shapiro and Nate Monaster, and directed by Fielder Cook.



In Cold Blood

TRUMAN CAPOTE's " In Cold Blood " became a classic and an international best-seller immediately on publication. Now, written for the screen and directed by Richard Brooks, it is a disturbing and compelling film which was hailed by the critics at its recent London premiere and is now being released as a road-show and special presentation.



COLUMBIA

Interlude

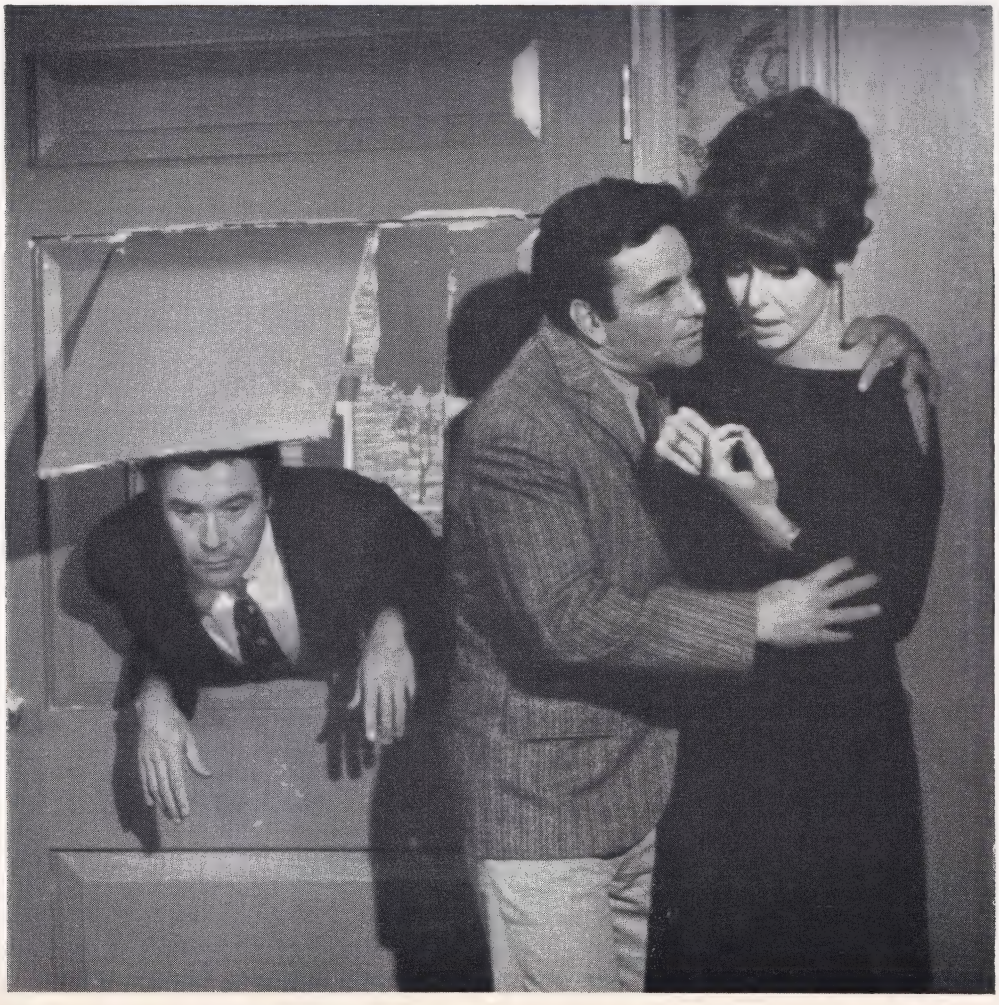
BRILLIANT international award-winning artist Oskar Werner stars with exciting and extremely talented newcomer Barbara Ferris in the Domino production, " Interlude." This moving and deeply memorable love story was written by Lee Langley and Hugh Leonard. It was produced by David Deutsch and directed by Kevin Billington. It is in Technicolor.



Lock up your Daughters

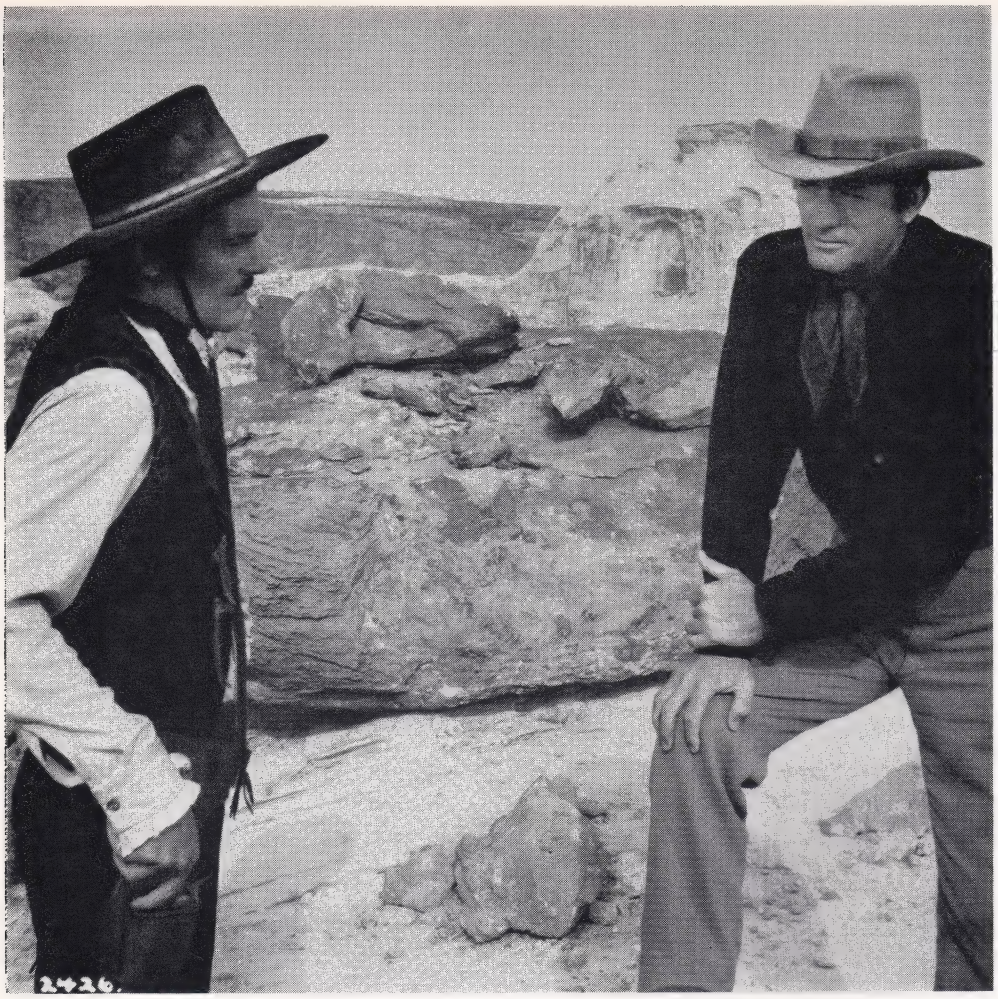
BASED on Henry Fielding's "Rape upon Rape," set in the bawdy, raffish London of the 18th Century, "Lock up your Daughters" is a Domino production starring Christopher Plummer, Susannah York, Glynis Johns, Ian Bannen, Tom Bell, Elaine Taylor and Jim Dale. In colour, it is produced by David Deutsch and directed by Peter Coe from a screenplay by Keith Waterhouse and Willis Hall.

COLUMBIA



Luv

SINCE its original Broadway opening, the stage play "Luv" has been translated into nineteen different languages and presented on the stages of twenty-six countries. Now the Martin Manulis production, directed by Clive Donner, brings the comedy of bizarre manners to the screen. Jack Lemmon stars, with Peter Falk, Elaine May, Nina Wayne and Eddie Mayehoff in co-starring roles. The Panavision and Eastman Color film is from a screenplay by Elliott Baker, based on the play by Murray Schisgal.



Mackenna's Gold

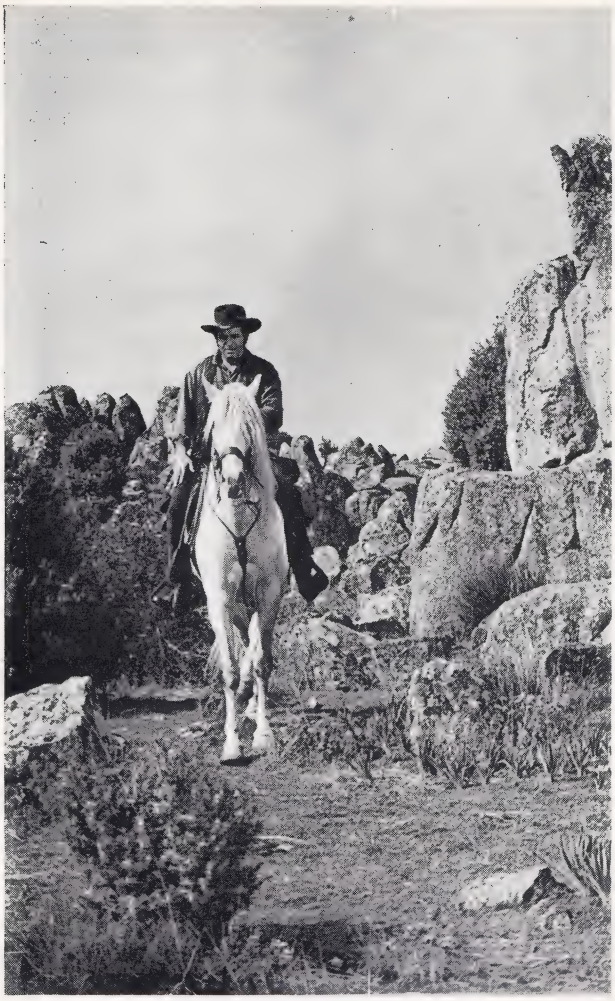
CARL FOREMAN's "Mackenna's Gold" is one of the most spectacular Western adventures of the past few decades. Gregory Peck and Omar Sharif star, with Telly Savalas, Camilla Sparv, Keenan Wynn and Julia Newmar in co-starring roles and—as the Gentlemen from Hedleyburg—Lee J. Cobb, Raymond Massey, Burgess Meredith, Anthony Quayle, Edward G. Robinson and Eli Wallach. Directed by J. Lee Thompson from a screenplay by Carl Foreman, based on the novel by Will Henry, "Mackenna's Gold" is produced by Carl Foreman and Dimitri Tiomkin and is in Super Panavision and Technicolor.

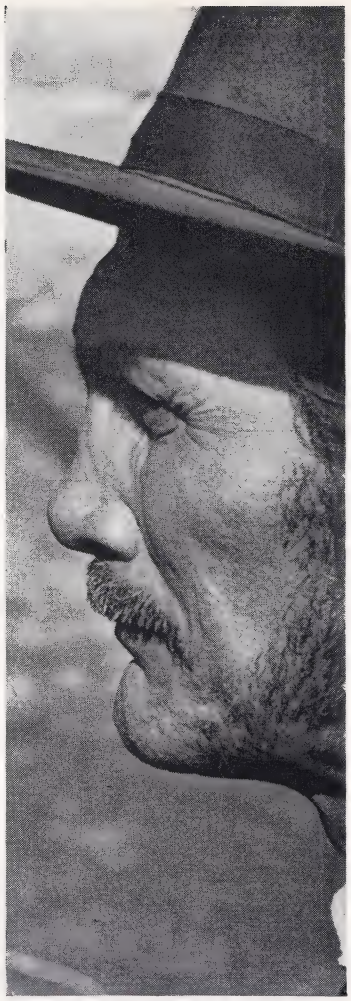
COLUMBIA



A Man for all Seasons

FRED ZINNEMANN's film of "A Man for all Seasons" is from the play by Robert Bolt. Paul Scofield stars as Thomas More, and Wendy Hiller, Leo McKern, Robert Shaw, Orson Welles and Susannah York co-star, with Nigel Davenport, John Hurt and Corin Redgrave. Screenplay was by Robert Bolt, executive producer was William N. Graf, and the picture was produced and directed by Fred Zinnemann.





The Marauders

" THE MARAUDERS," starring Vince Edwards, Jack Palance and Neville Brand is a taut, action-packed drama of the post-American Civil War period about a family gang which terrorises and pillages the West. Produced by Irving Allen, and directed by Henry Levin, it is in Technicolor.

COLUMBIA



Oliver!

THE Romulus production of Lionel Bart's " Oliver! " has been described as the most ambitious and spectacular musical drama ever produced in Britain. In a cast of close on a thousand stars, singers and dancers, Ron Moody stars as " Fagin," Oliver Reed as " Bill Sikes," Harry Secombe as " Mr. Bumble " and Shani Wallis as " Nancy." " Oliver " is played by Mark Lester and " The Artful Dodger " by Jack Wild. In Panavision and Technicolor, the picture has been produced by John Woolf and directed by Carol Reed from book, music and lyrics by Lionel Bart, with musical supervision and arrangement by John Green, choreography and musical sequences staged by Onna White, production designed by John Box, photography by Oswald Morris and a screenplay by Vernon Harris.



Otley

TOM COURTENAY and Romy Schneider star in " Otley," story of a cheerfully unsuccessful, mildly crooked antique dealer who blunders into espionage. Produced by Bruce Cohn Curtis, " Otley " is the first feature film to be directed by television's Dick Clement who, with Ian La Frenais, wrote the screenplay.



COLUMBIA

Pendulum

A NERVE-NUMBING detection drama about the private and professional life of a Washington police lieutenant who upholds strong police methods against accused criminals but suddenly finds himself accused of murder. Starring George Peppard, Jean Seberg and Richard Kiley, " Pendulum " is produced by Stanley Niss and directed by George Schaefer.



7 Women for the MacGregors

HOW the wild, brawling MacGregor boys woo and win themselves fighting Irish girls is told in "7 Women for the MacGregors." The Dario Sabatello production stars David Bailey, Agatha Flory and Leo Anchoriz. In Technicolor and Technoscope it was directed by Frank Grafield.

COLUMBIA



The Southern Star

RAW TERROR, romance and a sequence of searing events in the African jungle during the chase for a missing diamond form the story background to "The Southern Star." George Segal and Ursula Andress star and the picture is produced by Roger Duchet and directed by Sidney Hayers.



The Swimmer

BURT LANCASTER stars in the title role of the Horizon Pictures presentation, "The Swimmer," a strangely haunting personal drama based on the famous John Cheever story. Co-starring Janice Rule and newcomer Janet Landgard, the picture was directed by Frank Perry, and produced by Frank Perry and Roger Lewis. It is in Technicolor.



COLUMBIA

The Taming of the Shrew

STILL playing to capacity houses across the country a year-and-a-half after its London premiere, "The Taming of the Shrew" stars Richard Burton and Elizabeth Taylor. The Burton-Zeffirelli production, in which Cyril Cusack, Michael Hordern, Alfred Lynch, Alan Webb, Victor Spinetti, Michael York and Natasha Pyne also star, is in Technicolor and Panavision. Franco Zeffirelli directed and Richard McWhorter was executive producer.



30 is a Dangerous Age, Cynthia!

WAY-OUT comedy set in contemporary London and Dublin, "30 is a Dangerous Age, Cynthia!" showcases the talents of Dudley Moore. Co-starring in this Walter Shenson production are Eddie Foy jr, and Suzy Kendall. The story and screenplay are by Joseph McGrath and John Wells, music is by Dudley Moore, Joseph McGrath directed. The picture is in Technicolor.

COLUMBIA



Untitled

THE MONKEES are making their first feature film. Idols of millions of teenagers and millions more adults through their chart-topping records and a top-rated weekly tv show, the Monkees are today's hottest box-office newcomers. And they have been given a highly original comedy by producer Bert Schneider, not so much a story as a wild and wacky vehicle for the lads' irrepressible exuberance. Directed by Robert Rafaelson, the Monkees' first big-screen appearance is in Columbia's "Untitled."



Where Angels Go . . . Trouble Follows!

ROSALIND RUSSELL and Stella Stevens join forces for the William Frye production " Where Angels Go . . . Trouble Follows! " Directed by James Neilson, this happy Eastman Color comedy co-stars Binnie Barnes, Susan Saint James, Mary Wickes and Dolores Sutton, and the " In Group " Milton Berle, Arthur Godfrey, Van Johnson and Robert Taylor. It was written by Blanche Hanalis based on characters from a novel by Jane Trahey.



COLUMBIA

Young Americans

" YOUNG AMERICANS " stars the unique group of artists who perform under that title in a touring show that is tops in popularity in the US. Robert Cohn presents Alex Grasshoff's film which stars the Young Americans and Milton C. Anderson. Written and directed by Alex Grasshoff, it is in Technicolor.



Twisted Nerve

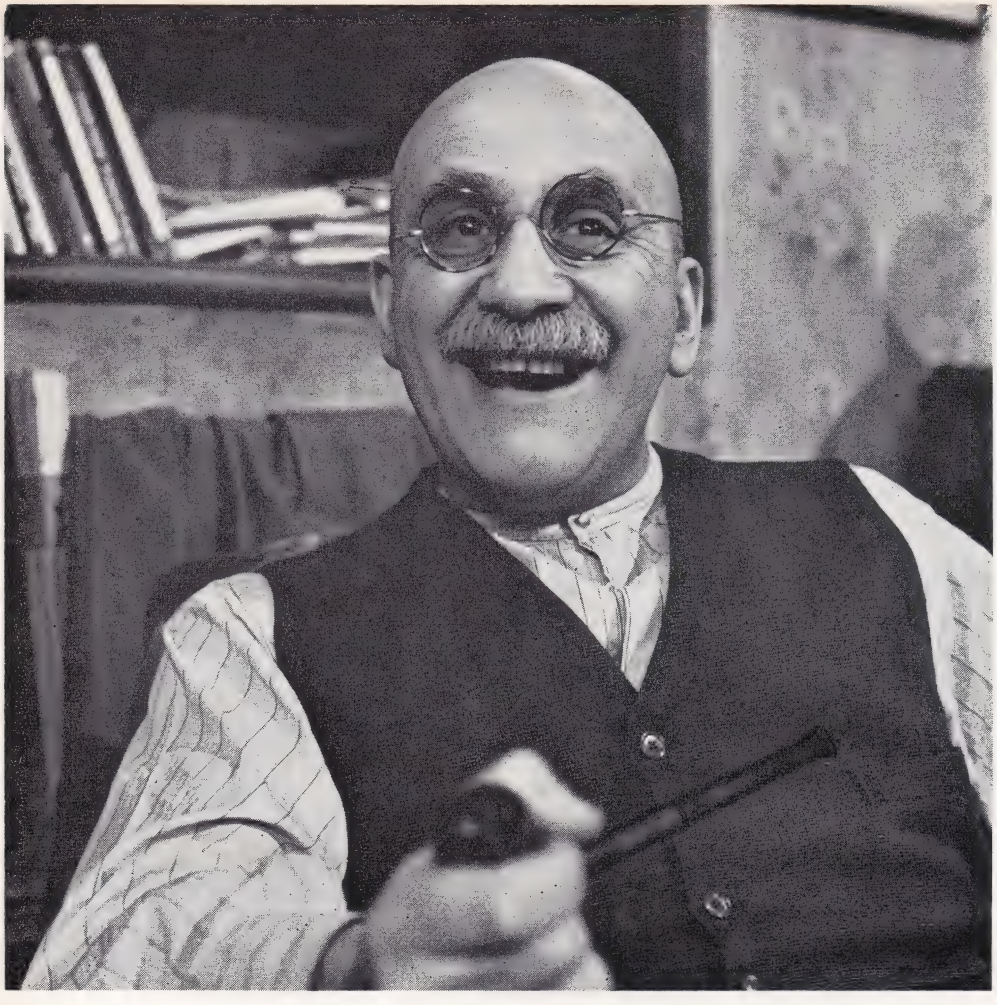
THE Boulting Brothers' "Twisted Nerve" stars "The Family Way" duo, Hayley Mills and Hywel Bennett—but not in a sequel or even in a comedy. It is a psycho-thriller produced by George W. George and Frank Granat with screenplay by Leo Marks and Roy Boulting, and directed by Roy Boulting in Eastman Color. A British Lion presentation.

COLUMBIA



The Girl on the Motorcycle

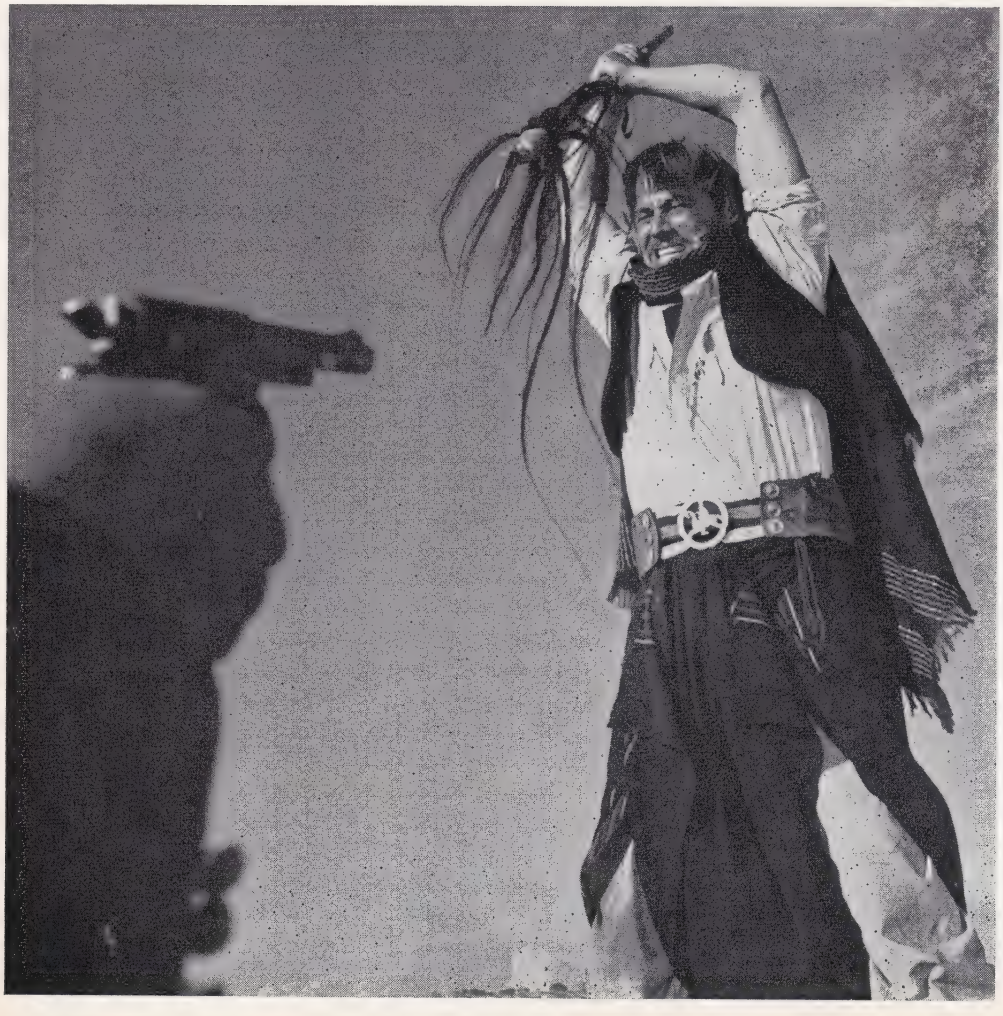
ALAIN DELON and Marianne Faithfull star in Jack Cardiff's extraordinary erotic fantasy, "The Girl on the Motorcycle," from the novel "La Motocyclette" by prizewinning author Andre Pieyre de Mandiargues. A British-French coproduction by Ares Productions Paris and Mid-Atlantic Film (Holdings) London, the British Lion presentation is in Technicolor.



Till Death Us Do Part

WARREN MITCHELL as Alf, Dandy Nichols as Else, Anthony Booth as the Scouse Git and Una Stubbs as the daughter, star in Associated London Films' feature-length production of Johnny Speight's controversial TV creation "Till Death Us Do Part." Executive producer is Beryl Vertue, and producer Jon Pennington. Directed by Norman Cohen in Eastman Color, it is a British Lion presentation.

COLUMBIA

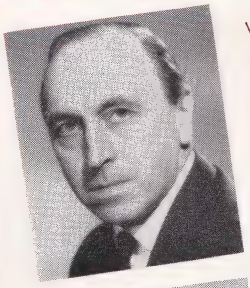


Savage Pampas

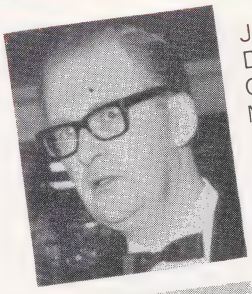
ROBERT TAYLOR, Ron Randall, Marc Lawrence and Ty Hardin star in the action-packed "Savage Pampas." Directed by Hugo Fregonese and produced by Jaime Prades in Eastman Color, it is a British Lion presentation.

LONDON INDEPENDENT PRODUCERS
MONARCH

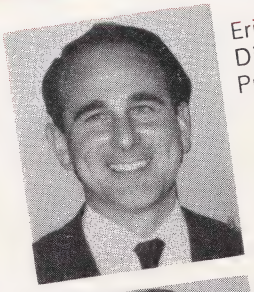
SEE YOU IN EDINBURGH



William Gell
Managing
Director



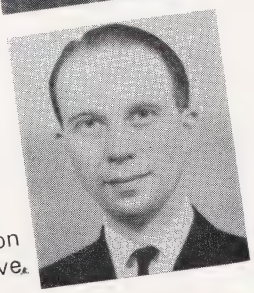
John Hogarth
Director and
General
Manager



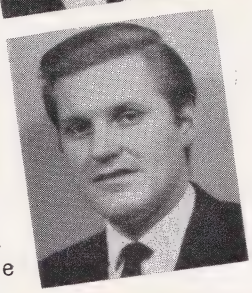
Eric Dallman
Director of
Publicity



Gerry Wilkinson
Sales Executive



Brian Sammes
Sales Executive



Richard Milnes
Sales Executive

THE MAN OUTSIDE A
Starring VAN HEFLIN · PETER VAUGHAN
CHARLES GRAY · HEIDELINDE WEIS

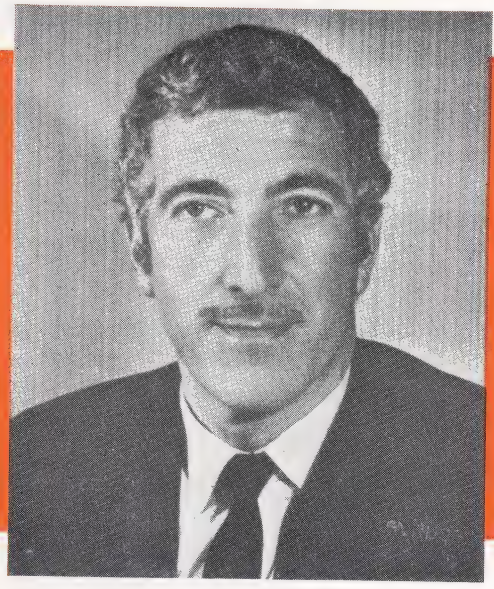
AMSTERDAM AFFAIR A
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KIELING · CATHERINE von SCHELL

RANK RELEASE JUNE 9TH

- **THE PRIVATE RIGHT** x
  Dimitris Andreas George Kafkaris
- **SEPARATION** x
  Jane Arden David de Keyser
- **THE LIMBO LINE** A
  Craig Stevens Kate O'Mara
- **TASTE OF EXCITEMENT**
  Eva Renzi David Buck

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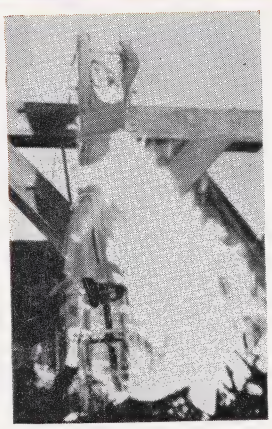
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* **Witchfinder General**





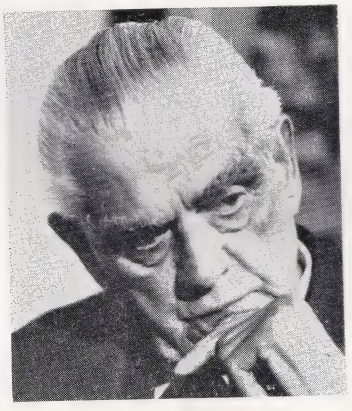
* **The Blood Beast Terror**

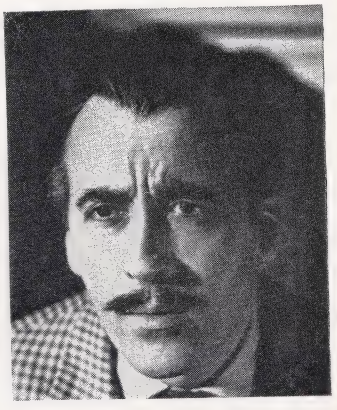


* **Curse of the Crimson Altar**

* **The Sorcerers**

Mini Weekend

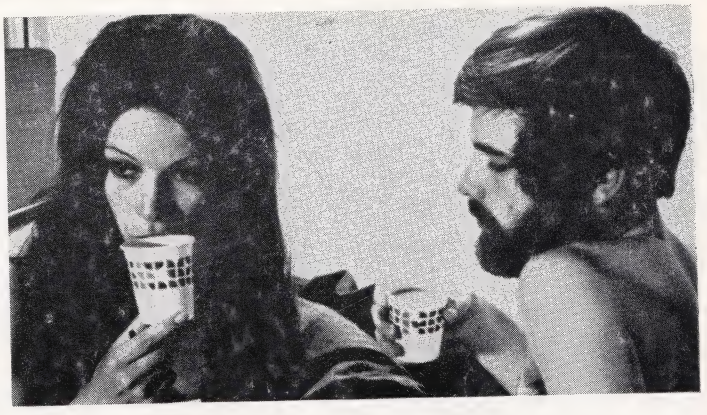




IN PRODUCTION

* **Love in our Time**

* Trog Billion Year Man
* Hooligan's Mob



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The Blood Beast Terror

TIGON's chiller, "The Blood Beast Terror," stars Peter Cushing, Robert Flemying, Wanda Ventham, with guest star Roy Hudd, and co-stars Venessa Howard, David Griffin and Glynn Edwards. In Eastman Color, it is directed by Vernon Sewell.



Curse of the Crimson Altar

BORIS KARLOFF and Christopher Lee star with Mark Eden, Michael Gough and Barbara Steele in "Curse of the Crimson Altar." Tigon's suspense thriller, directed in Eastman Color by Vernon Sewell, also features Rupert Davies as "The Vicar" and introduces Virginia Wetherell.



Witchfinder General

ALREADY making its mark at the box-office, Tigon's "Witchfinder General" stars Vincent Price, Ian Ogilvy, Rupert Davies and Wilfrid Brambell, with Patrick Wymark as Cromwell. Directed by Michael Reeves in Eastman Color, the film also introduces Hilary Dwyer.

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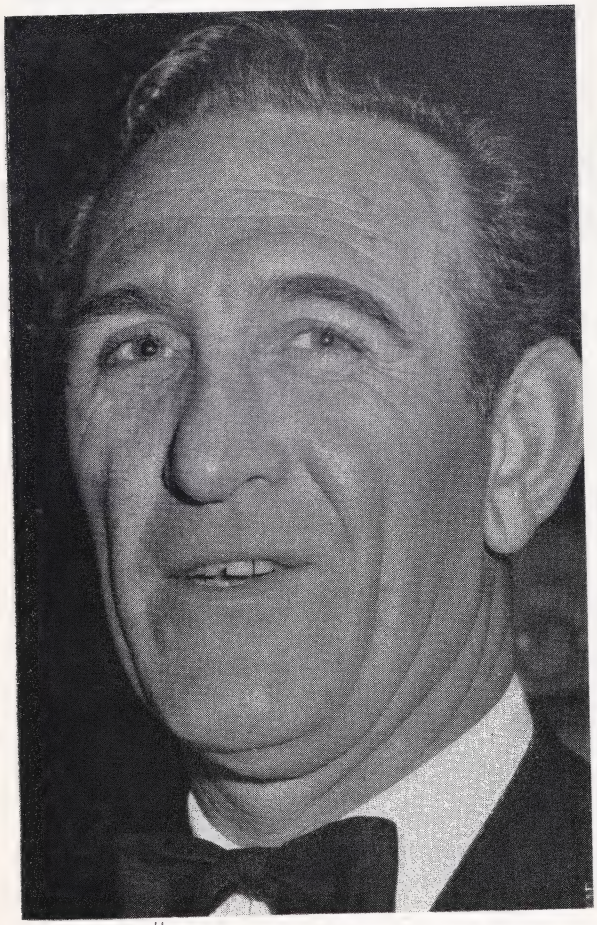
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The family-key to success at the box-office

says CYRIL EDGAR
Walt Disney Productions

IN a widely-diversified industry, as ours undoubtedly is, there is obviously a big public demand for all types of pictures. Results prove that there is a certain market for some X pictures and other "strong-meat" subjects. Cinemagoers are no different from the rest of the community in respect to a variation of opinions.

Walt Disney Productions are renowned as purveyors of family entertainment de luxe and this formula has proved, year after year, to be a sure-fire, guaranteed-successful method of operations. This year has started off with an outstanding proof of the efficacy of this policy, in the sensational success of "The Jungle Book." To have reached the colossal box-office take of £750,000 in the first two waves of release puts it well into a favourite's position when it comes to assessing the Kine's winner of the year's box-office stakes.

Here is a run-down of our releases to the end of this year and I can predict, very confidently, that our studios will follow along these traditionally successful lines with more and more outstanding family entertainment.

Of the six exciting programmes lined up from June through the winter season, five of them are for general release. One, "The Happiest Millionaire", will be a special presentation, initially, and will be shown in selected key situations up and down the country.

"The Jungle Book", full-length cartoon-feature inspired by Kipling's "Mowgli" stories, represents the culmination of the studio's thirty years' animation experience, and captures, with fun and gaiety, the spirit of the lush jungle and colourful characters who live there. It has also succeeded in capturing a record number of box-office patrons. "The Jungle Book" will continue its graded release pattern until the end of the year.

Next, the rip-roaring musical-comedy "The Happiest Millionaire" which, following its premiere season at the Odeon, Haymarket, will be seen in many key provincial situations up and down the country. This happy-go-lucky film, which boasts many new song-hits by Academy Award-winning composers Richard and Robert Sherman, stars Fred MacMurray and Britain's singing-dancing star Tommy Steele. Tip-top performers such as Greer Garson, Geraldine Page, Gladys Cooper and Hermione Baddeley are

continued on page 137

DISNEY



The Happiest Millionaire

FRED MACMURRAY kicks up his heels in a screen musical for the first time in many years when he joins Tommy Steele and Lesley Ann Warren to dance the musical sequence " I'll Always Be Irish." Filmed in Technicolor, " The Happiest Millionaire " stars Fred MacMurray, Tommy Steele, Greer Garson and Geraldine Page, co-stars Gladys Cooper and Hermione Baddeley, and introduces Lesley Ann Warren and John Davidson. Richard M. and Robert B. Sherman, whose work on " Mary Poppins " brought them two Academy Awards, have written twelve new songs for the musical comedy. The A. J. Carothers screenplay, based on the book and Broadway play by Cordelia Drexel Biddle and Kyle Crichton, was directed by Norman Tokar. Bill Anderson co-produced with Walt Disney.



DISNEY

The Jungle Book

BALOO, the bear, takes a real shine to his newfound mancub friend Mowgli in Walt Disney's all-cartoon comedy adventure, " The Jungle Book," with the voice talents of Phil Harris, Sebastian Cabot, Louis Prima, George Sanders, Sterling Holloway, J. Pat O'Malley and Bruce Reitherman. Filmed in Technicolor, " The Jungle Book " was inspired by Rudyard Kipling's " Mowgli " stories. It was directed by Wolfgang Reitherman and was written for the screen by Larry Clemmons, Ralph Wright, Ken Anderson and Vance Gerry. Richard M. and Robert B. Sherman composed five songs for the picture and Terry Gilkyson has contributed an additional song. George Bruns composed the background score.



Never a Dull Moment

TRYING to escape confinement by a crime boss, Jack Albany (Dick Van Dyke) retreats from his room via a ledge only to be intercepted by his host's wife (Joanna Moore), in this scene from Walt Disney's gangster spoof, " Never a Dull Moment." In colour by Technicolor, the picture stars Dick Van Dyke, Edward G. Robinson, Dorothy Provine and co-stars Henry Silva, Joanna Moore, Tony Bill, Slim Pickens and Jack Elam. Jerry Paris directed from a screenplay by A. J. Carothers. Ron Miller produced the Walt Disney release.



DISNEY

Blackbeard's Ghost

POM PON PIRATE Peter Ustinov, as the spirit of long-dead pirate Edward Teach, enjoys a rousing cheer with UCLA's famous Pom Pon girls, in " Blackbeard's Ghost," Walt Disney's newest comedy-fantasy. Filmed in Technicolor, the picture stars Ustinov, Dean Jones and Suzanne Pleshette. Robert Stevenson directed the Bill Walsh-Don DaGradi screenplay which is based on a novel by Ben Stahl. Walsh is co-producer of the Buena Vista release.



The One and Only, Genuine, Original Family Band

SCHOOL TEACHER Alice Bower (Lesley Ann Warren) and her fiance Joe Carder (John Davidson) lead a political rally in this scene from Walt Disney's musical comedy, "The One and Only, Genuine, Original Family Band." The Technicolor feature also stars Walter Brennan, Buddy Ebsen, Janet Blair and Kurt Russell. Bill Anderson produced and Michael O'Herlihy directed the Buena Vista release. Lowell Hawley's script is based on the autobiographical novel by Laura Bower Van Nuys.



DISNEY

Cinderella

AS THE clock strikes twelve, Cinderella realises that, in her haste to leave the ball, she has left behind the glass slipper; but it is too late to retrieve it. One of Walt Disney's finest achievements to date, "Cinderella" brings to the screen all the characters of the famous fairy-tale. A full-length cartoon-feature, the release also boasts a host of memorable song-hits. Ilene Woods portrays the "voice" of Cinderella.



The acorn and the oak

by RON LEE
managing director, Cinerama International Releasing Organization

The formation of a new company in the industry, whether on the production side, in distribution or exhibition, is always clear evidence that there are people (many of them comparative newcomers to the business and others who are only too familiar with it) who have great confidence in its future, who say so unequivocally and believe it, and back it up with investment.

That is why I am particularly proud to be writing this in connection with yet another great CEA assembly.

This year I am flying under different colours as the managing director of the new distribution company of Cinerama International Releasing Organization, a new and expanding arm of Cinerama Inc, and representing a fresh development in the industry and continuing faith in its future.

We are small now with only one picture on release, Cinerama's "Custer of the West", but we intend to expand rapidly, and I think you will agree, from what you will see on other pages, that we have a variety of product during this year which is strong in all its ingredients of entertainment: humour, excitement, romance, suspense, in expensive productions of colour and quality.

I should like to explain briefly the background of the company so that you will see that although at the moment we may be only an acorn we have a towering oak behind us, and we intend to be just as big and sturdy one day.

But we are also in the field for standard 35mm productions, and this came about through American Broadcasting Companies deciding to go into feature film production through their two subsidiaries: Palomar and Selmur, two of the most active and ambitious companies in the industry.

It was decided to form a new company to handle distribution for ABC's subsidiaries.

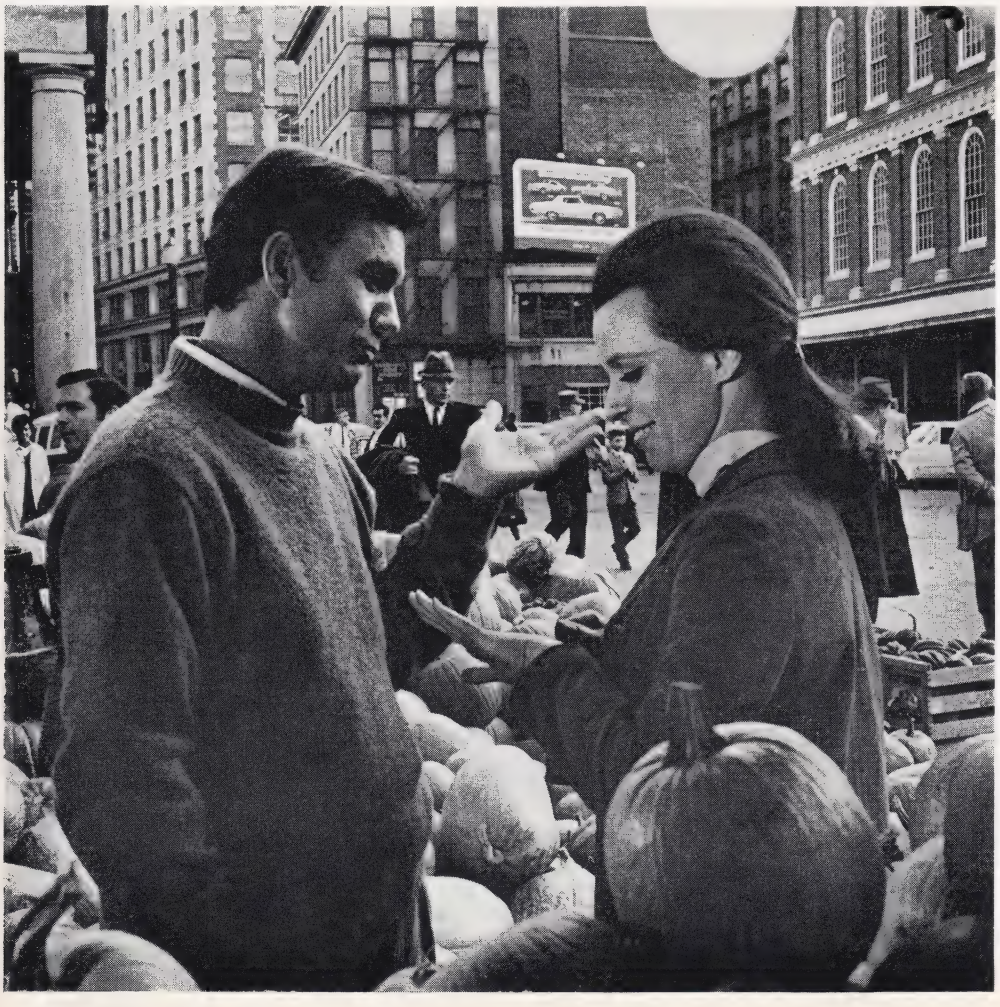
continued on page 138

CIRO



For Love of Ivy

SIDNEY POITIER stars in the romantic comedy " For Love of Ivy," based on his own story. He is seen as a sophisticated businessman who runs a mobile gambling casino on the side. A pair of swinging teenagers from a wealthy New York family with whom he does business trick him into taking out their Negro domestic servant because they think she lacks love and they don't want to lose her. Filmed in colour in New York, it also features Abbey Lincoln the former celebrated jazz singer, Beau Bridges, Nan Martin, Lauri Peters and Carroll O'Connor. A Palomar Pictures International production it was produced by Edgar J. Scherick and Jay Weston and directed by Daniel Mann from a screenplay by Robert Alan Aurthur.



CIRO

Charly

" CHARLY " is a comedy, a drama, and a mystery. But most of all it is a love story—a love triangle between two people. It stars Cliff Robertson, Claire Bloom and Lilia Skala and was produced and directed by Ralph Nelson of " Lillies of the Field " fame. It was produced by Selig J. Seligman for Selmur Picture Corporation. Stirling Silliphant, of " Heat of the Night " acclaim, wrote the screenplay which was based on the television play "Two Lives of Charly " which in turn was based on a Daniel Keyes novel " Flowers for Algernon." In colour it was shot on location in Boston. Ravi Shankar composed the music.

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Custer of the West

CINERAMA'S spectacular production of "Custer of the West," starring Robert Shaw and Mary Ure, revolves around the highly controversial life of General George Armstrong Custer, boy general of the American Army and a legend in his own time, before he was killed in the massacre at Little Big Horn. In this dramatic production we see the slaughter of Indians, the massacre of white settlers, thundering chases against a rugged background of the American West. A security Pictures Inc film, it was produced by Louis Dolivet and Philip Yordan and directed by Robert Siodmak from a screenplay by Bernard Gordon and Julian Halevy. It is distributed by Cinerama International Releasing Organisation.



CIRO

East of Java

MAXIMILIAN SCHELL and Diane Baker star in "East of Java," a spectacular Cinerama production set against the mighty volcano of Krakatoa which, when it erupted in 1883, cost the lives of over 30,000 people. It also stars Brian Keith, Barbara Werle, J. D. Cannon, John Leyton, Sal Mineo and Rossano Brazzi. The ship's company, torn by suspicion yet bound together by the fight for survival, includes Oriental pearl divers, aerial balloonists, deep-sea explorers, chained convicts, international tradesmen and a young widow determined to reclaim her most cherished possession. In colour, it was produced by William R. Forman and directed by Bernard Kowalski from a screenplay by Clifford Gould.

A HANOVER Presentation

Light from the Hall



A Screenways (New York) Production

Directed and Filmed by
DOUGLAS PROUDLEY

Completed THE ROOM ··· THE LONELY (Working Title) · Now in Production THE YELLOW BAY TREE

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THE INTIMATE LIFE OF A YOUNG WOMAN

IN EASTMAN COLOUR

AN EAGLE FILMS PRESENTATION



A STORY OF THE FOOL AND THE PROSTITUTE — OR WAS HE!

AN

idiot IN Paris X

TECHNISCOPE · EASTMANCOLOUR



HOW I LEARNED TO LOVE WOMEN X

MICHELE MERCIER ELSA MARTINELLI
NADJA TILLER ANITA EKBERG
ROMINA POWER ZARAH LEANDER
and ROBERT HOFFMAN



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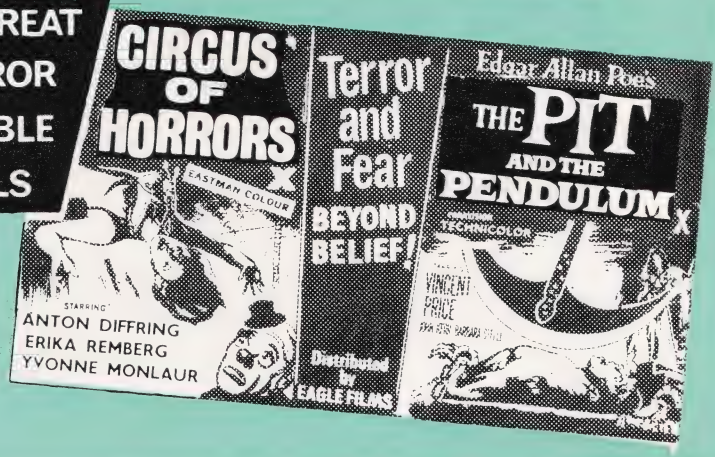
SPECIAL PRESENTATIONS





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of cinema audience - all tastes - all ages!



Light from the Hall

DIRECTED and filmed in Eastman color by Douglas Proudley, " Light From The Hall," the Screenways (New York) production, is an " edge-of-the-seat " thriller made on location on the Isle of Purbeck and in Surrey. The cast is headed by Patricia Haines and Julie Martin and includes Lauriston Shaw, John Owen, Paul Dawkins, Gilly Fraser, Murray Evans and the Brazilian actress Madelena Nicol. Barry Perowne wrote the screenplay based on an idea by Jeffrey Alexander, and the music was composed and conducted by Leslie Bridgewater.

HANOVER PRODUCTIONS



The Lonely

THE Screenways (New York) production " The Lonely " (working title) is the second completed film in a series of six presented by Hanover Productions. Directed and filmed in Eastman color by Douglas Proudley, this is a psychological drama about an unhappily married schoolmaster who, with the collusion of his mistress and an epicene youth, finds a way of ridding himself of his Electra-complexed wife. It was shot entirely on location near Yeovil, Somerset, with a cast headed by Faith Brook, Julie Martin, Tenniel Evans, John Spencer, and including Wendy Varnals, Georgina Cookson, Gerald Young, Norman Jones, Ruth Kettlewell, Peter Attard, Christopher Ellison and Lawrence James. Now in production by Screenways for Hanover presentation is " The Yellow Bay Tree," directed and filmed in Eastman Color and Techniscope by Douglas Proudley, with Julie Martin (pictured with Faith Brook in this scene from " The Lonely ") in her first starring role.

Joseph E. Levine presents

PETER O'TOOLE KATHARINE HEPBURN

A Martin Poll Production

THE LION IN WINTER



Left to right (standing): Jane Merrow, Tim Dalton, Katharine Hepburn. Centre: Anthony Hopkins, Peter O'Toole, John Castle. Seated: Nigel Terry

A contemporary story of the Royal Households of England and France

Eleanor (KATHARINE HEPBURN)

" I'm simpler than I used to be. I had at one time many appetites. I wanted poetry and power and the young men who created them both. I even wanted Henry too in those days . . . Henry was 18 when we met and I was Queen of France. He came down from the north to Paris with a mind like Aristotle's and a form like mortal sin. We shattered the commandments on the spot."

Henry II (PETER O'TOOLE)



"There is a legend of a King called Lear with whom I have a lot in common. Both of us have kingdoms and three children we adore, and both of us are old. But there it stops. He cut his kingdom into bits. I can't do that. I have built an empire . . . I must know it's going to last."



Henry and his household welcome King Philip of France to the Christmas court at Chinon

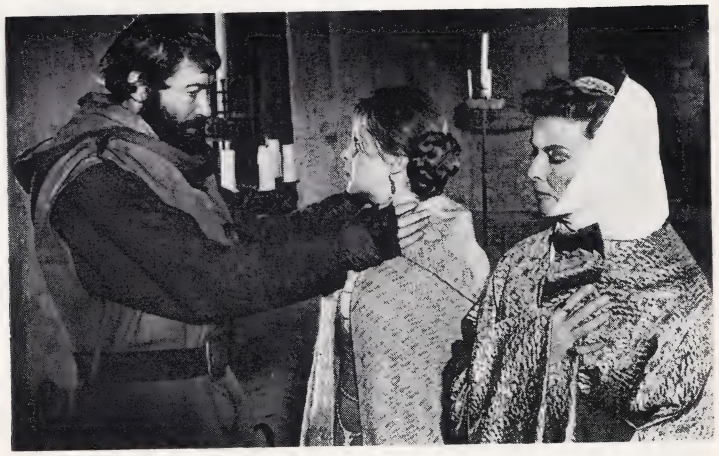
Within a day the court becomes the setting for power struggles . . .



. . . plotting



. . . marriage



. . . murder



. . . persuasion



THE LION IN WINTER skilfully depicts a dramatic mosaic of . . .



War . . .



and love



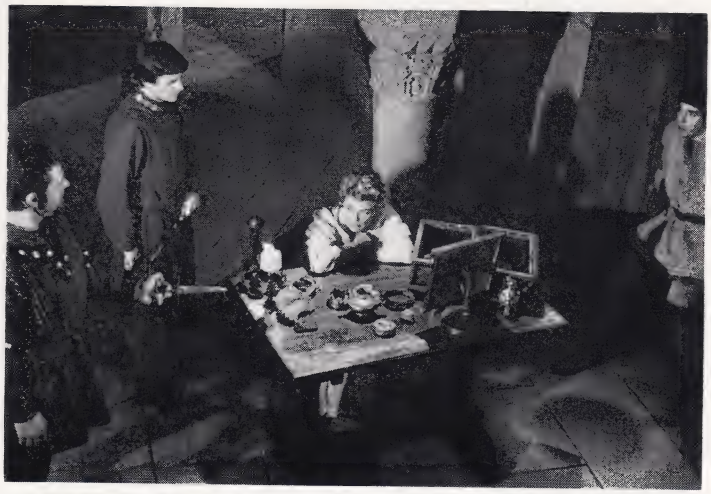
Humour . . .



and violence



Jealousy . . .



and betrayal



STRONG CAMPAIGNS FOR A VARIED LINE-UP

says ALAN KEAN
managing director, Compton

DURING the coming months Compton Film Distributors are concentrating on a few well varied films which have proved, and we hope will continue to prove, commercially successful. The products detailed here, and their selling policy, will be further supplemented when negotiations on a number of forthcoming products are completed.

Our release of "The Gospel according to St. Matthew," Pier Paolo Pasolini's international award-winning masterpiece is enjoying remarkable success in cinemas throughout the UK. Being released under a special presentation policy, backed by a most comprehensive publicity campaign, this film is bringing to the cinema a vast new audience to whom cinemagoing is not a habit.

The box-office results have reflected tremendous success for our compact and well defined campaign when it has been implemented in the proper manner. Covering churches of all denominations, organising previews and selected follow-up campaigns in addition to arranging press advertisements on the church news pages, this outstanding religious film has proved a tremendous draw.

The impact of the brilliant music track and non-professional cast give a "you are there-living camera" feeling of authenticity and sincerity, making the joys and agony of Christ and his followers a personal involvement. Christ emerges as a man of our time—a man of any time, inspired, passionate, austere but also impatient and capable of outbursts of anger. An Arco Film Rome production in black and white, the picture was produced by Alfredo Bini and directed by Pier Paolo Pasolini.

We have re-released "High Noon," one of the six most demanded films in the world —guaranteed to pack 'em in. This, too, is proving a great success when shown and sold as a special presentation, and is again backed by a comprehensive publicity campaign emphasising, not detracting from, its powerful draw on the "small screen." Produced by Stanley Kramer, directed by Fred Zinneman, with the haunting theme composed and directed by Dimitri Tionkin, it is from a screenplay by Carl Foreman.

"I, a Woman," the Danish-Swedish coproduction directed and photographed by Mac Ahlberg, stars Essy Persson as Siv, a young nurse who rejects the upbringing of her fanatically religious parents and abandons her body and soul to the pursuit of sexual satisfaction. Preben Koerning plays her unworldly fiance horrified by her

continued on page 138

COMPTON



I, A Woman

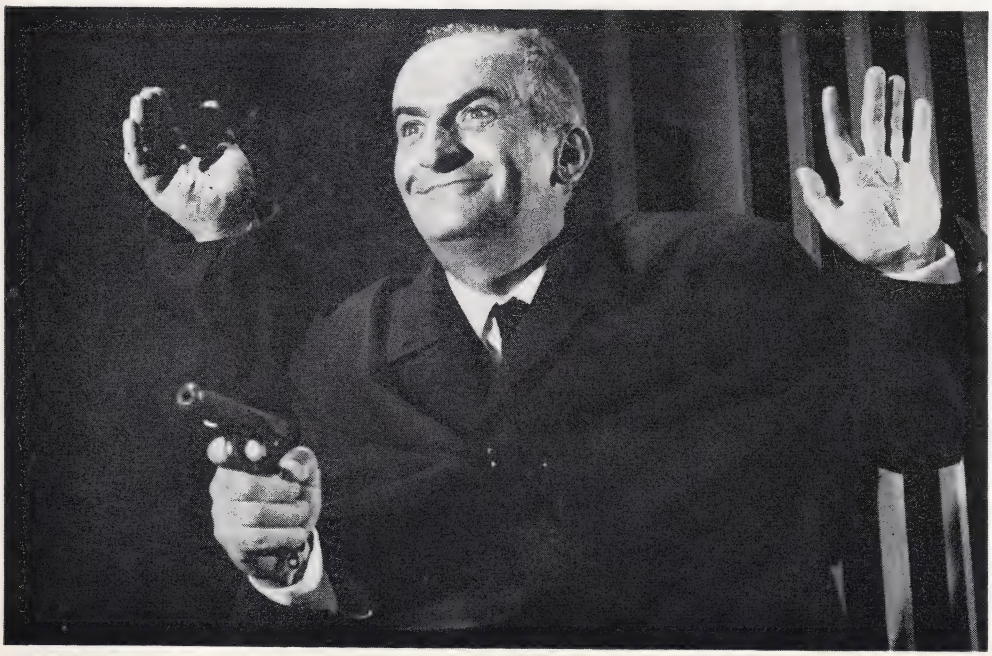
"I LOVE all men so much that it can't be measured, those I have known, those I know, and those I may come to know." Essy Persson stars as Siv in "I, A Woman," directed and photographed by Mac Ahlberg from the sensational novel by Siv Holm. It is the story of a girl who abandons her body and soul to physical pleasure.



The Gospel According to St. Matthew

"FANTASTIC . . . at last the bible comes to life." London Evening News. This reflected the tremendous world wide press acclamation for Pier Paolo Paolini's international award winner now being released in this country. The film re-creates the events described by Matthew without gloss or screen licence from the birth of Christ to his passion and resurrection. the unusual music is a composite selection from Bach, Weber, Prokofiev and negro spirituals. "The Gospel According to St. Matthew" is designed to appeal to cinemagoers of all denominations.

COMPTON



Fantomas Strikes Back

INTERNATIONAL master of comedy and mirth Louis de Funes stars as the indomitable Commissioner Juve in this story of a man with a master mind who wishes to control the world. Also starring Jean Marais and Mylene Demongeot, it is filmed in Eastman Color and directed by Jean Halan and Pierre Foucaud.



Five Ashore in Singapore

SET IN THE Far East, " Five Ashore in Singapore " is a story with plenty of thrills and violence, Starring Terry Downes with Sean Flynn and newcomer Marika Green, it is a story of a group of marines who help a young secret service agent investigate the mysterious disappearance of their colleagues and unfolds the hideous experiment that costs the lives of so many. " Five Ashore in Singapore " is produced by Pierre Kalfon, directed by Bernard T. Michel, based on the novel by Jean Bruce, and filmed in Eastman Color.



High Noon

ONE OF THE greatest westerns, and acknowledged to be one of the six films most demanded in the world, " High Noon " is re-released by Compton. The man, Gary Cooper, the woman, Grace Kelly, and the unforgettable tune " Do not foresake me oh my darlin'," are all in " High Noon," produced by Stanley Kramer and directed by Fred Zinneman from the screenplay by Carl Foreman. " High Noon " is the classic that scooped four academy awards.

COMPTON



Red Angel

THE STORY of a nurse who becomes enmeshed in the human misery and tragedies of the battlefield where the tender embrace or the soft touch of a woman's hand can mean so much to the maimed and dying. Her heart and soul dedicated to her vocation, " Red Angel " is a warm human story.



The Wonder of Love

ADAPTED from Oswart Kolle's articles on sex in marriage, read by twenty million people, "The Wonder of Love" has been hailed by both doctors and public. Looking frankly at the inhibitions and ignorance which so often threaten a marriage, "The Wonder of Love" is not a film for the sensation-seeker.



Blood on his Fangs

THE WOLFMAN, who has proved himself a highly popular box-office draw, returns in "Blood on his Fangs," a tale of silver bullets, bloodshed, eerie cobwebbed mansions and haunted cemeteries.

NEW REALM



The Belle Starr Story

INTRODUCING "the gal with no shame:" wanted by the law—and every other man she meets. "The Belle Starr Story" is a rough, tough Western with a difference. In colour, it stars Elsa Martinelli and Robert Wood.



Le Grand Dadais

IN a story of youthful rebellion against a life of luxury and possessive love, "Le Grand Dadais" ("The Big Numbskull") stars Jacques Perrin, Eva Renzi and Danielle Gaubert.



How to Seduce a Playboy

A HILARIOUS and daring colour comedy filmed in Germany, France, Italy and Japan, "How to Seduce a Playboy" has an international cast including Peter Alexander, Linda Christian and Jackie Lane.

NEW REALM



La Nuit Infidele

A PSYCHOLOGICAL drama, "La Nuit Infidele" ("The Unfaithful Night") tells the tender story of a woman's infidelity in her dreams, her relationship with her husband and the moment he senses how close he is to losing her. Directed in colour by Antoine D'Ormesson, it stars Christiane Minazzoli, Andre Oumansky and Louis Velle.

LIP (Distributors)

by BILL GELL, managing director

Pattern for the future

IN THE past year there have been tremendous developments within the industry as a whole. This is reflected in the scale of production now being embarked on and in the redeployment of distribution away from the traditional pattern. There has also been tremendous development in exhibition, particularly with regard to spectacular and hard-ticket presentation. Despite these welcome and encouraging trends, I feel it would be wrong to ignore the so-called regular filmgoer. The industry, in my opinion, cannot survive on spectacular or specialised production alone.

You will see from the advertisement in this edition that our group of companies is offering a varied selection of films for release during the coming months, designed for general release. During the past year we have released "Accident," "Just Like a Woman," "Theatre of Death," Miss McTaggart Won't Lie Down" and "Ouch," all on a general release pattern. In the coming months we will follow the same pattern with "The Man Outside" starring Van Heflin and Heidelinde Weiss; "Amsterdam Affair" starring William Marlowe and Catherine von Schell; "The Limbo Line" starring Craig Stevens and Kate O'Mara; and "Taste of Excitement" starring Eva Renzi and David Buck.

Also on a general release basis we will distribute further titles in our Screen Miniature series—"Talk of the Devil," "Gold is Where You Find It" and "Spare Tyres."

From these brief details you will see that we are not losing sight of the advantage of a general release pattern, while at the same time we are by no means casting a blind eye on the future development of the cinema as a whole.

For exhibitors concerned with specialist entertainment we will offer the controversial "Private Right" starring Dimitris Andreas and George Kafkaris, and "Separation" starring Jane Arden, David de Kaiser and Iain Quarrier, and of course we will continue the specialised presentation of the fabulously successful "Richard III" and similar productions of classical merit. We, therefore, believe in treating each film as a separate entity and providing the right type of sales and promotion campaign demanded by the individual production and its entertainment qualities.

Good fortune is shining on the industry and it is with pride that I am able to say that a share of this good fortune is reflected on our group of companies. We have been extremely active since the annual conference at Brighton last year and will continue our activity in the future. This, we trust, will in turn reflect good furtune upon our exhibitor friends and the industry as a whole.

TIGON

by TONY TENSER, managing director

Our policy: close exhibitor links

ONE of the most interesting facets of the last twelve months' active production and distribution is the close relationship between exhibitors and the company, which has enabled Tigon's sales and publicity departments to co-operate fully with every situation playing a Tigon product and thereby achieve maximum box-office results. Today, every exhibitor is conscious of the company's hard selling policy, whatever size the situation.

Tigon has three subjects for production during the coming year. The first is Elkan Allan's "Love in our Time," to be produced by Tony Tenser on location in London and the Home Counties. Based on an original story by Elkan Allan, the film will tell of the development of love as seen through the eyes of five couples who have been chosen from hundreds of letters. It will be released in Britain through Tigon Pictures.

"Trog—Billion Year Man," to be filmed from an original story by Tony Tenser, will be made on location in and around London, with studio work at Shepperton.

Later in the year "Hooligan's Mob" will be directed by Michael Reeves who made such a success with "Witchfinder General," the film which has laid the solid foundation for Tigon's future distribution. "Hooligan's Mob" is from a story by Ronald Bassett, to be produced by Tony Tenser with location and possible studio work in Ireland.

Other Tigon subjects are in preparation.

BUTCHER'S

by JOHN PHILLIPS, managing director

Our horizons are widening

IN THE six months since our Christmas announcement, we have been steadily acquiring more new product, such as "Face to Face," starring Gian Maria Volonte, a dramatic story of the conflicting and violent characters of two dominant men in the wild days of the Last Frontier. In Technicolor and Techniscope this picture is lined up for immediate release.

Recent acquisitions also include "Assassination," starring Henry Silva, an exciting chase story with a shock ending, and "Bandidos," starring Enrico Maria Salerno, a fast-action Western story of revenge, in Technicolor and Techniscope. Both these potential box-office winners are scheduled for early distribution.

"Angelique—Marquise des Anges" is still going great guns, and we are looking forward to even more spectacular business with the second in the series, "Angelique—The Road to Versailles,"

continued opposite

again starring the ravishing Michele Mercier in the title role, and Jean-Louis Trintignant as the Gutter Poet.

The tentatively titled "Quien Sabe?" an outdoor action drama set against the violent background of the Mexican Revolution, is scheduled for release during the autumn. Gian Maria Volonte stars in this picture as well as in "Face to Face."

With "Death Laid an Egg," starring Gina Lollobrigida and Jean-Louis Trintignant, "Last Train to Durango," starring Franco Nero, "Gunfight at Black Rock," starring Edd Byrne with guest star Guy Madison, and a further list of outstanding product now being acquired, Butcher's horizons are widening and the distribution side has never looked more flourishing.

Our venture into the coproduction field is approaching the final negotiation stages, and as this involves a top Italian producer, international stars and a major budget to spend on a quality production, the remaining six months of 1968 seem set to be as exciting as the first.

EAGLE

by BARRY JACOBS, managing director

Programmes for every taste

STEADY, planned growth is the clearest way to describe both policy and progress of Eagle Films. In eight years I feel we have become an important element in the field of film distribution through the acquisition of sound commercial product and by catering for the whole gamut of audience tastes.

This policy is continuous and, by acquiring further first-rate new and reissue titles, we are adding to an already sound portfolio and helping to satisfy the ever-increasing demand for films of high entertainment value as well as those of specialised appeal.

An important part of our success is the excellent relationships and mutual confidence which we enjoy within the industry, and particularly with exhibitors, large and small. We also fully realise the importance of well-planned advertising and publicity, especially for the promotion of some of our more specialised product, and pay close attention to this aspect of our operations.

Topping the list is the great Rodgers and Hammerstein musical "South Pacific," with its evergreen appeal to all ages and tastes, and "Oklahoma," first of their Todd-AO musicals. Both are now on general re-release from MLG Film Agency through Eagle.

Included in our new titles is the unique sex education film "Helga," likely to arouse countrywide interest and repeat its sensational Continental success. Made and released with the full blessing of the medical and educational authorities and the church, "Helga" has left a trail of broken take and admission records all over Europe. In colour throughout, it presents the subject with clarity and tact and includes a superb sequence showing the actual birth of a baby.

Carroll Baker stars in the title rôle of "The Sweet Body of Deborah," a tense new psycho-thriller in 'scope and Eastman Color, with a plot full of Hitchcock-like twists and surprises. Jean Sorel co-stars.

Pier Paolo Pasolini's recently completed "Oedipus Rex," the classic tragedy of the young king who blinds himself when the oracle reveals that he has murdered his father and married his own mother, adds further to the stature of this great Italian director. In wide screen and Technicolor, the film stars Franco Citti, Alida Valli and Silvana Mangano.

The odd relationship between a country bumpkin and a prostitute proves in "An Idiot in Paris" that sex situation comedy can be very, very funny. And in the delightful romp "How I Learned to Love Women," Robert Hoffman receives welcome tuition from such famous names and shapes as Nadja Tiller, Michele Mercier, Elsa Martinelli and Anita Ekberg.

In a less salubrious setting, "A Kind of Loving," starring Alan Bates and June Ritchie, represents the best in classic modern British film making. Eagle have now acquired the film for reissue.

In the specialised category our BHE films of "Othello," "La Boheme," "An Evening with the Royal Ballet," "La Traviata" and "The Mikado" continue to delight.

At the other end of the scale the two double bills, "Circus of Horrors"/"The Pit and the Pendulum" and "Horrors of the Black Museum"/"Premature Burial," reissued by Eagle, continue to chill countless horror addicts.

These are just a few of the 65 titles which enable us to cater for all types of cinema audience—for extremes of taste and age. but with the emphasis always on films of high entertainment value and box-office potential.

MIRACLE

by PHILIP KUTNER, director

Exploitation opportunities

CONTROVERSY, sex, humour and drama are the main ingredients of Miracle's forthcoming product. The exploitation possibilities of the double programme "Pleasures of the Bath" and "I Need a Woman" will be obvious. The first, featuring plenty of beautiful girls, is in Eastman Color. The second, a sex drama, stars Christina Schollin and Hans Ernback.

"The Fantastic Three," with Tony Kendall, Brad Harris and Nick Jordan, and "Vengeance of the Vikings," starring Montgomery Wood and Gordon Mitchell, forms an all-U colour programme, full of adventure, which is a natural for holiday dates.

"Acid," featuring Janet Tillett and Bud Thompson, is a colour film dealing with one of today's scourges—LSD. "A Question of Rape," with Bibi Andersson, one of Sweden's most popular actresses, and Bruno Cremer, is a gripping story with a twist ending designed to get people talking.

"The Sweet Sins of Sexy Susan" is a bawdy romp, full of laughs and featuring Pascale Petit and new Hungarian star Terry Torday.

In complete contrast are two French films starring comedian Louis de Funes and Genevieve Grad: "Gendarme in New York" and "Gendarme in San Tropez," and two from Sweden, "I am Curious Yellow" and "I am Curious Blue." Said to have caused more controversy than any film in the last forty years, they feature Lena Nyman and Borge Ahlstedt.

Winding-up Miracle's immediate programme is "i, a Virgin," starring Ingrid Thulin and Halvar Bjork, which turns the spotlight on a young girl's problems in today's permissive society.

continued on page 139



On part of the vast outdoor set of 19th century London constructed at Shepperton studios, Carol Reed (on the camera dolly) directs a lively street scene for "Oliver!" Romulus-Columbia's lavish screen version of Lionel Bart's hit musical, produced by John Woolf, stars Ron Moody, Shani Wallis, Oliver Reed, Harry Secombe.

DEREK TODD takes a look at . . .

British films you can expect soon

RARELY can such a flow of good quality Quota product have been available to the British exhibitor as there is at the present time. American-backed but British-made, much of the product of the past few years and the present day is as fresh and welcome as a summer salad. And while British film-makers continue to follow a prudent course in these transitional times, there is no sign of any let-up in American investment here.

A glance at still-to-be-seen attractions which have gone before the cameras since the last CEA conference should gladden any ehibitor's heart (though, as we know, some have to wait longer than others to get them).

To take but one big subject from each of the major American distributors, there are Columbia's "Oliver!" a massive musical; Metro-Goldwyn-Mayer's "Where Eagles Dare," an espionage adventure, starring Richard Burton; Paramount's "Oh! What a Lovely War," a bitter-sweet musical of 1914-18; Twentieth Century-Fox's unusual thriller "Deadfall," starring Michael Caine; United Artists' family picture "Chitty Chitty Bang Bang"; Universal's "Boom!" starring Elizabeth Taylor and Richard Burton; Warner Bros-Seven Arts has not made a big British picture since the reorganisation, but is planning two big ones, "The Bawdy Bard" and "The Man Who Would Be King" for next year.

As for the British companies, Rank will be releasing "Nobody Runs For Ever" and a new Peter Rogers' comedy "Carry On . . . Up the Khyber." Associated British-Pathe will present the glittering historical love story "Mayerling." Anglo Amalgamated has its big Western "Shalako" to come, as well as the contemporary sex comedy "All Neat in Black Stockings." British Lion has "Twisted Nerve," starring Hayley Mills and Hywel Bennett (the young pair from "The Family Way") and the still-shooting "Till Death Us Do Part." London Independent Producers (Distribution) is making and will present the South of France subject "Taste of Excitement." Hammer is in partnership with W7 on "Dracula Has Risen from the Grave."

Other big British pictures which are either completed or being made for release by the American major distributors are Columbia's "Lock Up Your Daughters," "Hammerhead," "Duffy" ("Avec Avec") and "Otley." MGM's list includes "Hot Millions" and "The Best House in London." Paramount will present "Only When I Larf," "Diamonds For Breakfast" and "Where's Jack?" From 20th-Fox will come "Prudence and the Pill" and "Decline and Fall." Presentations from United Artists are to include the Michael Caine starrer "Play Dirty," Michael Winner's "Hannibal Brooks" currently in production in the Tyrol and two from Mirisch, "Sinful Davey" and "Inspector Clouseau." Universal's schedule contains "Isadora" and, still in production here, "Secret Ceremony."

"The Performers," in which Mick Jagger will make his straight acting debut, is a drama which Warner Bros-Seven Arts will put into production in London in mid-July; the pop musician will play a pop musician; co-star James Fox portrays a gangster. In 1969, W7 will make "The Bawdy Bard," a musical about the life of Shakespeare, and "The Man Who Would Be King" in Britain.

Still more coming attractions—and perhaps some of these will require a little more thought on the part of the audience—include Columbia's modern love story "Interlude," Paramount's realistic war story "The Long Day's Dying," the kinda kinky "Negatives" and "Two Gentlemen Sharing," in which the delicate problem of colour is discussed. Twentieth Century-Fox has the film version of "The Prime of Miss Jean Brodie" and the bizarre "The Magus," plus two stories contemporary in content and treatment—"The Touchables" and "Joanna." From United Artists will come the erotic fantasy "Can Heironymus Merkin Ever Forget Mercy Humppe and Find True Happiness?" and the just-gone-into-production black comedy "The Bed Sitting-Room." Universal's recent British productions include "The Bofors Gun" and "The Adding Machine," based on Elmer Rice's famous play.

Making no apologies for personal choice—obviously it's impossible to detail everything made in the past 12 months—I present here some of the British-made attractions coming your way in the next few months

Rank

ENTITLED "Some Girls Do," a spectacular adventure story produced by Betty Box and directed by Ralph Thomas went into production at the end of May in Spain and at Pinewood studios. Backed by Rank and United Artists, it stars Richard Johnson, Daliah Lavi, Beba Loncar.

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Made with the American company Selmur, "Nobody Runs For Ever" stars Rod Taylor, Christopher Plummer, Lilli Palmer, Camilla Sparv, Daliah Lavi. A political thriller for release by Rank and Cinerama, it was produced by Betty Box and directed by Ralph Thomas.

Just finished at Pinewood is another Peter Rogers' comedy, directed by Gerald Thomas, "Carry On . . . Up the Khyber," starring such stalwarts as Sidney James, Kenneth Williams, Joan Sims.

Associated British

The Franco-British co-production "Mayerling" stars Omar Sharif, Catherine Deneuve, James Mason, Ava Gardner, James Robertson-Justice and Genevieve Page. A historical tragic love story, shot in Vienna and Paris by director Terence Young, the Corona-Winchester film will be released in the UK and Eire by Warner-Pathe and in the rest of the Commonwealth by AB-Pathe.

Anglo Amalgamated

The big British Western shot in Spain "Shalako" will be released in Britain and Australasia by Anglo. An Edward Dmytryk film, produced by Euan Lloyd, the Dimitri De Grunwald production stars Sean Connery, Brigitte Bardot, Stephen Boyd, Honor Blackman, Jack Hawkins.

Anglo Amalgamated's contemporary sex comedy, "All Neat in Black Stockings," now in production in London, is a Leon Clore production, directed by Christopher Morahan. Newcomers Victor Henry and Susan George head the cast.

British Lion

From this company will come "Twisted Nerve," a psychological drama, with Hayley Mills and Hywel Bennett. Produced by George W. George and Frank Granat, it was written for the screen by Leo Marks and director Roy Boulting.

Now in production in Shepperton is British Lion's "Till Death Us Do Part," set in Alf Garnett-land. The Associated London Films production stars Warren Mitchell, Dandy Nicholls, Anthony Booth and Una Stubbs in the roles they played in the BBC-TV series of the same title. Written by Johnny Speight, it is directed by Norman Cohen and produced by Jon Penington, with Beryl Vertue as executive producer.

Hammer

Being made by Hammer and Warner Bros-Seven Arts, "Dracula Has Risen from the Grave" is produced by Aida Young and directed by Freddie Francis from a John Elder script. Christopher Lee tops the bill.



Under the glittering chandeliers of old Vienna—and the eye of director Terence Young, right—Omar Sharif and Catherine Deneuve rehearse a ballroom scene for "Mayerling." The great historical love story, shot in the Austrian capital and in Paris, stars Omar Sharif, Catherine Deneuve, James Mason and Ava Gardner, with Genevieve Page and James Robertson Justice. A Franco-British coproduction, it will be released by Warner-Pathe in the UK and Eire and through AB-Pathe in the rest of the Commonwealth.

LIP (Distributors)

London Independent Producers (Distribution) has a thriller "Taste of Excitement," in production in the South of France. David Buck and Eva Renzi head the cast of the Trio-Group W production, produced by George Willoughby, with Bill Gell as executive producer, while Don Sharp directs.

Columbia

A rumbustious, colourful comedy of the Restoration period, "Lock Up Your Daughters" stars Christopher Plummer, Susannah York, Glynis Johns and Jim Dale, among others. Made on location in the picturesque old Irish city of Kilkenny, the

continued overleaf

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On the Mediterranean island of Sardinia, beneath a blazing sun, Elizabeth Taylor and Richard Burton act out a scene for "Boom" in which they play the richest woman in the world and a kind of Trojan horse house-guest. Also in the picture, around the camera, are director Joseph Losey, director of photography Douglas Slocombe and script girl Helen Whitson. Scripted by Tennessee Williams, the Universal picture, costarring Noël Coward, was produced by John Heyman and Norman Priggen.

PRODUCTION

from previous page

Domino production was produced by David Deutsch and directed by Peter Coe.

Also produced by David Deutsch as a Domino production, this time in London, "Interlude" is a modern love story starring Oskar Werner and Barbara Ferris. Kevin Billington directed.

Made with locations in Portugal, Irving Allen's "Hammerhead" is an up-beat adventure drama starring Vincent Edwards and directed by David Miller. Being filmed in London by Bruce Cohn Curtis films and Carl Foreman's Open Road company, the comedy-thriller "Otley" stars Tom Courtenay and Romy Schneider under the direction of Dick Clement. Still in production in Senegal is the Franco-British co-production "The Southern Star," directed by Sidney Hayers and starring Ursula Andress, George Segal, Orson Welles and Ian Hendry.

MGM

The huge historical drama "Alfred the Great" has just gone into production in Ireland with David Hemmings in the title rôle. Also starring are Michael York and Prunella Ransome. Bernard Smith produces, Clive Donner directs.

"Hot Millions" stars Peter Ustinov, Maggie Smith and Karl Malden. A comedy about an embezzler who pits his wits against a computer, it is produced by Mildred Freed Alberg and directed by Eric Till. David Hemmings and Joana Pettet are in Carlo Ponti's Victorian comedy "The Best House in London," directed by Philip Saville from a Denis Norden script.

On July 17, MGM will put APJAC's romantic musical "Goodbye Mr. Chips" into production at a Dorset school. There will also be locations in Southern Italy. To be directed by Herbert Ross from a Terence Rattigan screenplay based on the famous novel of James Hilton (first filmed by MGM in 1938) the film will star Peter O'Toole and Petula Clark, with Michael Redgrave.

Paramount

Currently in production in Ireland, "Where's Jack?" is a vivid 18th century adventure starring Tommy Steele and Stanley Baker. The Oakhurst production is directed by James Clavell and produced by Stanley Baker, with Michael Deeley as executive producer.

Remarkable for its beautiful art nouveau sets apart from anything else, "The Bliss of Mrs. Blossom" stars Shirley MacLaine as the lady of the title who shares her favours with her husband and a man concealed in the attic—for three years. The off-beat comedy is a Josef Shaftel production, directed by Joe McGrath. A modern police drama, "The Strange Affair," produced by Howard Harrison and directed by David Greene, stars Michael York, Jeremy Kemp and Sue George.

"Diamonds For Breakfast" is a comedy thriller starring Marcello Mastoianni and Rita Tushingham. A Carlo Ponti production for Paramount and Selmur, it was produced by Pierre Rouve, with Christopher Morahan directing. About a trio of confidence tricksters, "Only When I Larf" had locations in Beirut and stars David Hemmings; Len Deighton and Brian Duffy's Beecord production was directed by Basil Dearden.

"The Assassination Bureau," from Michael Relph and Basil Dearden, is a comedy-thriller, set in the Edwardian era, starring Oliver Reed and Diana Rigg. Directed by Peter Collinson, the realistic war story "The Long Day's Dying" is a Junction production with David Hemmings, Tony Beckley, Tom Bell, Alan Dobie.

Starring Peter McEnery, Diane Cilento and Glenda Jackson "Negatives" is an off-beat fantasy thriller, presented by Judd Bernard and Silvio Narizzano, with Peter Medak directing. Involving the colour problem, "Two Gentlemen Sharing" stars Robin Phillips and Judy Geeson; jointly financed

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by Paramount and the National Film Finance Corporation, it is an Epstein-Kulick production, directed by Ted Kotcheff.

20th Century-Fox

TWO movies shot on the Mediterranean island of Majorca recently for this distributor were "Deadfall" and "The Magus" ("the god game"). Michael Caine is in both of them. Directed by Bryan Forbes and produced by Paul Monash as a Salamander production, "Deadfall" is a suspense thriller about a cat burglar, also starring Giovanna Ralli, Eric Portman and Nanette Newman. A psychological susense thriller, "The Magus" is about a present day magician who plays out a bizarre charade: among those involed in the Blazer production, directed by Guy Green, are Anthony Quinn, Candice Bergen, Anna Karina.

Ivan Foxwell's "Decline and Fall," directed by John Krish, is a film version of the famous Evelyn Waugh novel. A comedy about birth control, produced by Ronnie Kahn and Kenneth Harper, "Prudence and the Pill" stars Deborah Kerr and David Niven. Two very "modern" subjects are "The Touchables," about four girls who kidnap a handsome young pop singer for a playmate, and "Joanna," about another emancipated young lady who has fantastic daydreams.

Just gone into production is "The Prime of Miss Jean Brodie," a Muriel Spark-inspired movie, starring Maggie Smith in the title rôle under the direction of Ronald Neame.

United Artists

CERTAINLY aimed at the family audience, "Chitty Chitty Bang Bang" stars Dick Van Dyke, with Sally Ann Howes. Produced by Albert R. Broccoli, the large-scale musical fantasy is directed by Ken Hughes. Still in production, "The Battle of Britain" is a massive undertaking of Harry Saltzman starring such artists as Michael Caine, Laurence Olivier, Michael Redgrave, Ralph Richardson, Robert Shaw, Susannah York. The epic is directed by Guy Hamilton. Another Harry Saltzman picture is "Play Dirty"—also starring the ubiquitous Michael Caine. From Mirisch, "Sinful Davey" is a colourful 19th century romp starring John Hurt.

Three pictures are currently in production for UA, with "Cross Plot," starring Roger Moore, to start on July 15. The three now shooting are Michael Winner's "Hannibal Brooks," an action comedy starring Oliver Reed on location in the Tyrol; "The Bed Sitting Room," a black comedy inspired by Spike Milligan, being directed by Dick Lester; and "Some Girls Do," with Richard Johnson and Daliah Lavi, being filmed by Betty Box and Ralph Thomas in Spain and at Pinewood, in association with Rank.



Maggie Smith, playing the thoroughly modern Scottish schoolmistress of the title, shares a joke with director Ronald Neame and a young member of the cast on set for "The Prime of Miss Jean Brodie." Maggie Smith, Robert Stephens, Pamela Franklin, Gordon Jackson and Celia Johnson star in the Twentieth Century-Fox release. It is produced by Robert Fryer from a Jay Presson Allen screenplay based on Muriel Spark's novel.

Universal

STARRING Elizabeth Taylor and Richard Burton "Boom!" ("Goforth") was written by Tennessee Williams. About the richest woman in the world who owns her own Mediterranean island, it was shot on Sardinia. Also in the picture, produced by John Heyman and directed by Joseph Losey, is Noël Coward. Elizabeth Taylor is also in "Secret Ceremony," now shooting under producer John Heyman and director Joseph Losey. Mia Farrow and Robert Mitchum are in it, too.

"Isadora" has Vanessa Redgrave in the title rôle of tempestuous dancer Isadora Duncan; Karel Reisz directed in England, the South of France and Yugoslavia. "The Adding Machine," produced, directed and scripted by Jerome Estein is a comedy based on Elmer Rice's play. "The Bofors Gun," directed by Jack Gold, stars Nicol Williamson, Ian Holm and David Warner.

Warner Bros-7 Arts

SCHEDULED to go into production in London next July is "The Performers" in which the ebullient vocalist of the Rolling Stones pop group plays his first straight acting role—as a pop star. Co-starring in the drama is James Fox, who plays a gangster.

A musical about the life of Shakespeare, "The Bawdy Bard," is also set to start in Britain next year, along with "The Man Who Would Be King."

Embassy Pictures Corp

TWELFTH century drama "The Lion in Winter" stars Peter O'Toole as King Henry II and Katharine Hepburn as his wife Queen Eleanor of Aquitaine. Produced by Martin Poll, with locations in ancient castles and period trappings, the film was directed by Anthony Harvey.

■ ■ ■

The foregoing are just some of the new British productions which will be reaching the screens of your theatres in the coming months.

Others of the many British pictures currently in production are Palomar's "The Birthday Party," a screen version of Harold Pinter's controversial play; Michael Klinger's strong drama of turbulent adolescence "Baby Love," being made in association with Guido Coen and Twickenham Film Studios; Titan's "The Smashing Bird I Used To Know," also concerned with teenage passions, from Bob Hartford-Davis and Peter Newbrook; and Tigon's "Love In Our Time," from Tony Tenser.

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THE Essoldo (Furnishers) stand will feature the company's ES2 and ES3 chair designs, along with examples of curtain and carpet work.

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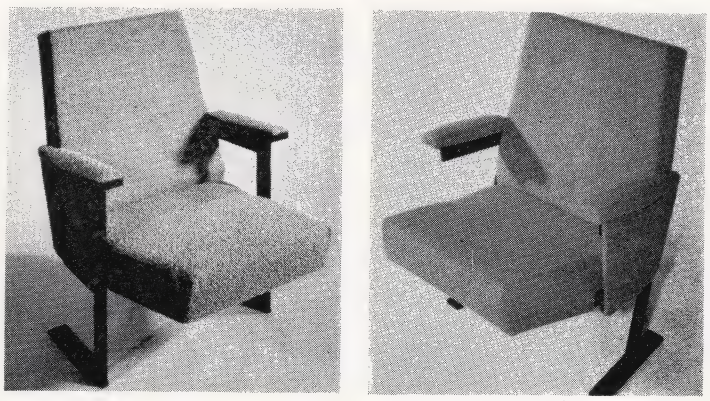
Representation: **S. A. Bocking**, and **L. J. Campbell**, field sales manager.

EXHIBITS on display from Kenyon Son and Craven will include roast salted peanuts, roast salted cashews (1s 3d and 2s 6d), roast salted mixed nuts, and dessert fruit and nuts.

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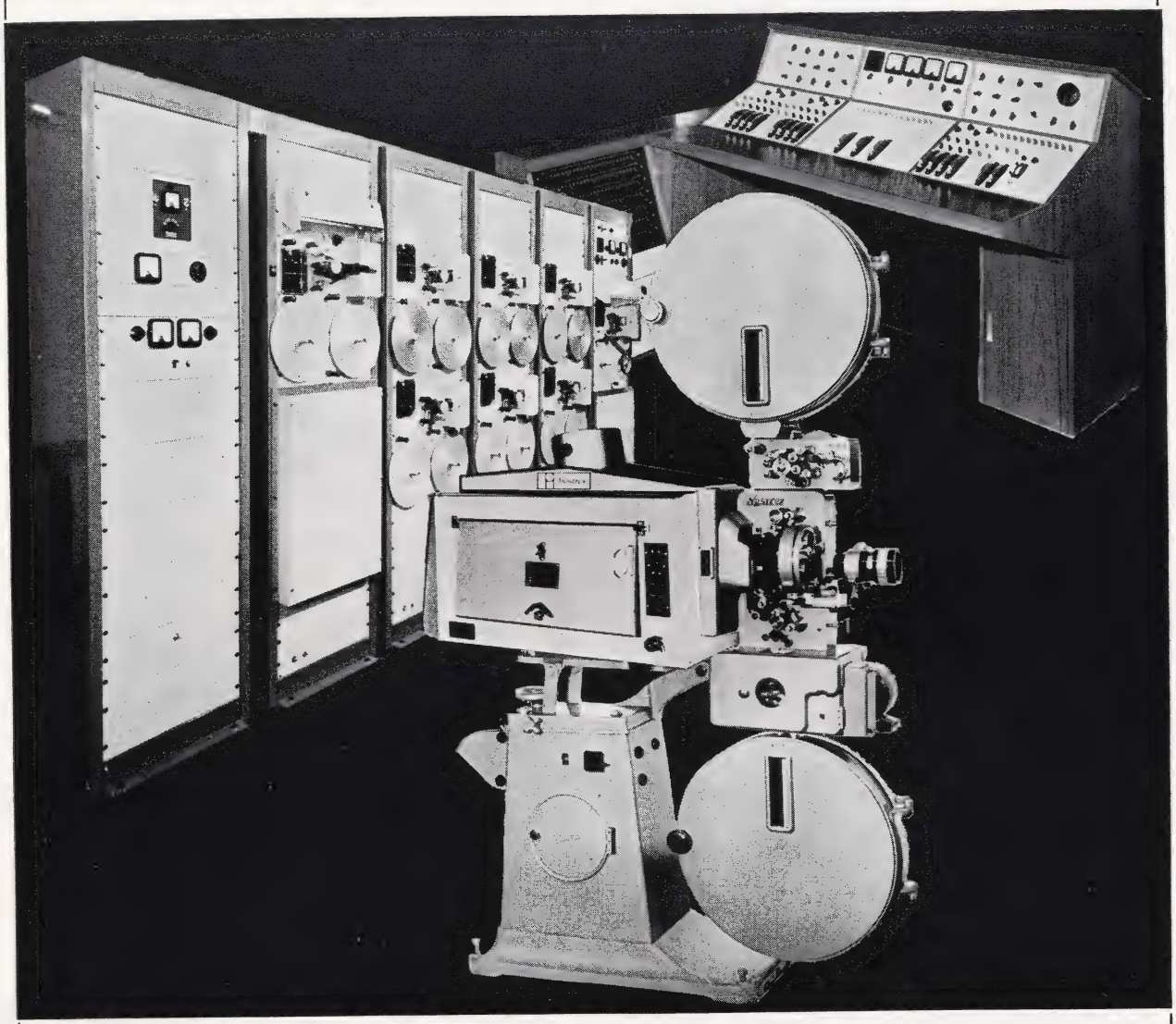
continued on page 132



The Essoldo (Furnishers) chair designs ES2 and ES3.

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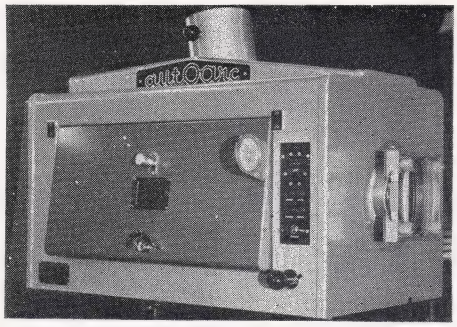
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On the Edward Thompson Group display is this electronic indicator board.

CINEMA EQUIPMENT AND SALES FAIR

from page 130

Representation: **R. A. Skinner,** Cup Squash sales manager, and **A. McRobert.**

MAIN feature of the Kia-Ora Cup Squash stand is the announcement that two new luxury drinks for the entertainment industry are being introduced shortly. All exhibitors are invited to visit Kia-Ora and sample Flamenco Orange and Cascade Lemon and Lime, and inspect the new foil labels. Information will be available regarding the wide range of food products, packed by Hartleys, Chivers, Moorhouses, and Harveys, in catering sizes and marketed by the Schweppes (Foods) Ltd bulk catering department.

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Representation: **C. Moss,** home sales manager, **L. Blay** and **E. Chinnery.**

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Pathe Equipment

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Representation: **G. C. McLean,** director and general manager, **W. S. Stephenson** and **D. Foster.**

IT WAS recently announced that Pathe Equipment Ltd had taken over the sole agency for Philips cinematograph equipment in Britain, and at the same time had acquired the business of the J. Frank Brockliss company. Pathe Equipment will be exhibiting the FP 20 S projection equipment as well as the range of cinema chairs marketed by Pathe.

George Payne and Co.

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Representation: **J. E. Macgregor,** confectionery sales manager, **G. H. Salley,** Scottish area manager.

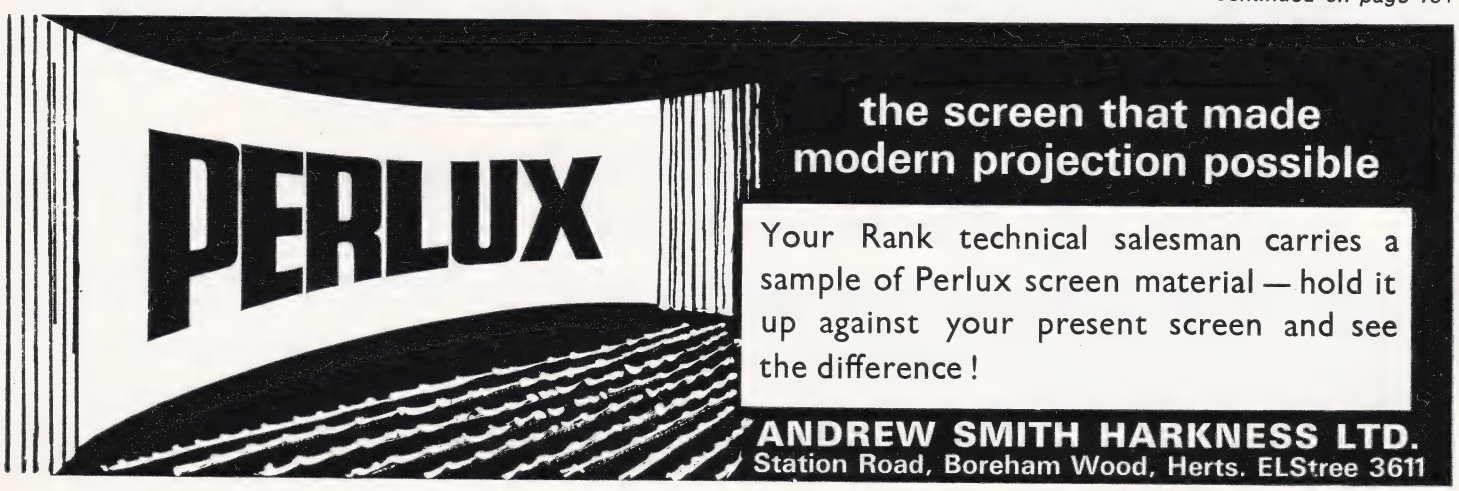
COMPLETE range of chocolate and sugar confectionery from Payne's will be exhibited at the trade fair. Special emphasis will be placed on the company's Enrobed Brazils and Chocolate Peppermint Creams.

Rank Organisation

Audio Visual Division, PO Box 613, Woodger Road, Shepherds Bush W12
Tel: 01-743 2050

Representation: **Martin Beer,** manager of professional and entertainment department; **Mark Abbot,** marketing manager, professional

continued on page 134





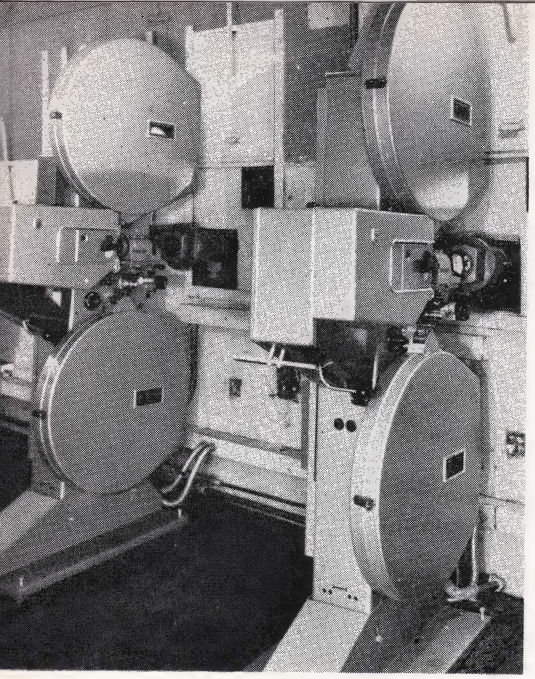
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Pathe Equipment is displaying its FP 20 S projection equipment.





George Payne is displaying its new international pack for peppermint creams, and the new milk chocolate enrobed brazils.

CINEMA EQUIPMENT AND SALES FAIR

from page 132

and entertainment department; **Leslie Long,** FIBD, manager of stage furnishing and equipment, and design consultant with the division; **S. W. Hunt,** technical manager of Cinemeccanica equipment; **J. L. Paterson, D. Cattigan, L. M. Mould, E. Hallwood,** and **E. P. Taylor.**

A MODERN, centralised automatic control system for cinemas, the Cinematic Mark 1, will be featured on Rank Audio Visual's stand. It is designed to control automatically most of the routine functions normally carried out by cinema operators. Any operation which depends on repetitive cycles can be programmed for fully automatic operation. The control system is programmed by inserting coloured pins into appropriate sockets corresponding with the required function and the international time scale, which is calibrated in 30-minute periods. Green pins are used to switch on a function, red pins to switch off.

The Cinemeccanica Victoria 18 35mm sound projector will be exhibited. Its main feature is its advanced design and ability to project a whole feature film from one spool which has a capacity of 4,000 metres of 35mm film.

The Sherwood Classic, Viscount and Heron theatre chairs, and samples of carpeting available for theatres will also be shown.

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Representation: **F. S. Cronin,** group marketing director; **J. Hennessy,**

continued on page 136

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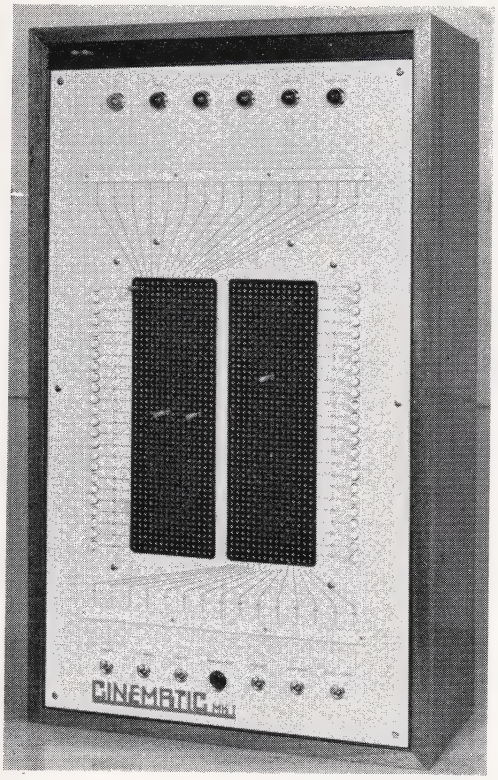
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CINEMA EQUIPMENT AND SALES FAIR

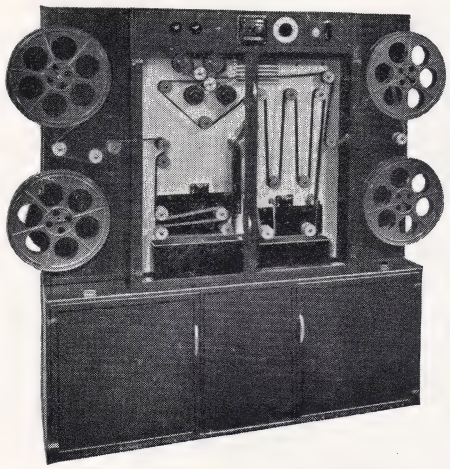
from page 134



Cinematic Mark I, a new centralised automatic control system for use in cinemas, is being shown by Rank Audio Visual. It will automatically control projector changeover, screen masking, all the internal and external lighting arrangements, heating fans, refrigeration signs, background music and any other operation which depends on repetitive cycles.

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Representation: **A. Ian Welch,** managing director, **T. L. Cartwright,** general sales manager. Representatives from Scotland and the North who have regular contact with cinema managers, will also be present: **W. Ferguson, A. M. Campbell, R. C. Stevenson** and **C. N. Gallon.**

THE full range of Welch products will be displayed, but special emphasis will be given to the packs popular throughout the cinema industry—1s bags, 1s 9d bags and the new 2s bags.

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Representation: **P. J. Buck,** managing director; **G. H. Brownlee,** marketing manager; **L. G. Osborn,** chief engineer; **A. Hudson,** theatre sales manager.

MODERN methods of speed-up film production and the need to rapidly review films for final editing have established the need for reversibility of projection equipment in the studio and preview room. To meet these needs, Westrex has developed the Westar 35 projector, on show at the Fair, which has feed and tape-up shafts directly coupled to torque motors and a relay unit which ensures that the supply to the torque motors and drive motor provides the correct film tension for both take-up and hold back, the light is doused while the film is stationary or in slow motion, and the drive motor starts up slowly while a pause of ten seconds is automatically introduced when the projector is functioning in the forward direction to operating in the reverse direction. The projectionist can control this operation, or control can be located in the auditorium. The switch which provides the location control also enables the projectionist to exercise over-riding control in an emergency.

The Westrex 70 projection and sound system, comprising a number of modular 5000 series units, uses the modular design approach employed in the earlier Westar systems. This new system consists of: convertible 35-70mm projector with removable 3 turret lens system (5000A); 24in dia. upper film magazine (5001A); 24in dia. lower film magazine (5002A); floor mounting pedestal (5003A); swing-away anamorphic lens mount (5004A); single lens focusing mount, interchangeable with the turret lens asembly, to accept a 101, 60mm dia. lens (5005A); photographic track sound reproducer (5006A); induction drive motor with adjustable diameter drive pulley (5007A); " Commag " sound reproducer with easily interchangeable heads for single or multi magnetic film reproduction from any preferred film format (5008A or B); wall mounting solid state 40 watt amplifier system catering for single photographic and/or magnetic sound tracks (5009A or B); auditorium stage loudspeaker assemblies—one for single track, three for CinemaScope, five for 70mm film (5010A or B); solid state amplifier and control system catering for single photographic, single magnetic or 4-track magnetic sound reproduction—custom built (5011A); solid state amplifier and control system catering for single photographic single magnetic, 4- and 6-track magnetic sound reproduction—custom built (5012A); directional projection room monitor loudspeaker with provision to monitor any one track by selector switch (2217-D); and table mounting monophonic or stereophonic 4-speed transcription disc reproducer with self-contained preamplifier, volume control and power supply unit (2567).

20th-FOX

from page 55

" The Touchables " is another contemporary production which launches new acting and directorial talent. The quartet of kooky, pleasure-loving young girls known as " The Touchables " are portrayed by Judy Huxtable, Esther Anderson, Marilyn Rickard and Kathy Simmonds. David Anthony also stars in this free-wheeling adventure produced by John Bryan and directed by Robert Freeman.

James Stewart and Dean Martin star together for the first time in a new-style Western " Bandolero!" co-starring Raquel Welch, which 20th Century-Fox will release later this year. This colour and Panavision action-adventure is set in Texas and Mexico immediately after the American Civil War period and is of all-out appeal to all Western fans.

Frank Sinatra, Lee Remick and Jacqueline Bisset star in " The Detective," based on the best-selling novel by Roderick Thorp. Produced by Aaron Rosenberg and directed by Gordon Douglas, " The Detective " is a jolting exploration of police work—an authentic story set against an authentic New York background. Above all it is the personal story of one particular man, Detective Joe Leland.

The strong motivating elements of suspense and fear and new techniques in cinematography are the key notes of " The Boston Strangler," based on the best-selling book by Gerold Frank. A true crime story of the fear and panic which terrorised Boston during a series of thirteen murders between 1962 and 1964, " The Boston Strangler " was produced by Robert Fryer and directed by Richard Fleischer. Tony Curtis turns in a truly remarkable performance as the Strangler and Henry Fonda and George Kennedy also star.

Rex Harrison stars in a dual role in the turn-of-the-century sex comedy "A Flea in her Ear " which also stars Rosemary Harris, Louis Jourdan and Rachel Roberts. Based on Georges Feydeau's classic French bedroom farce, "A Flea in her Ear " was produced by Fred Kohlmar and marks the directorial debut of Jacques Charon, noted director of the Comedie Francaise. Harrison portrays two men identical in appearance but widely separated in character. On the one hand he is a Parisian lawyer of commanding, vigorous personality and intelligence, and on the other a porter in a hotel of assignation, a dim-witted lecherous alcoholic.

A sequel to the highly successful " Tony Rome " is " The Lady in Cement " in which Frank Sinatra again stars as the Miami private detective with a penchant for fast women and slow horses. This time Rome tangles with an odd-ball collection of ex-cons, retired mobsters and errant playboys, little rich girls and a bevy of assorted dolls. It all starts underwater with a dead girl, her feet firmly secured in a box of low-grade cement. Starring with Sinatra in this private-eye thriller are Raquel Welch and Dan Blocker.

Produced by Jud Kinberg and John Kohn and directed by Guy Green, " The Magus," based on the best-selling novel by John Fowles, has a powerful star cast which includes Michael Caine, Anthony Quinn, Candice Bergen and Anna Karina. This outstanding mystery-romance-drama was shot entirely on location on Majorca and was actually over four years in preparation, beginning when the young producers brought John Fowles' highly acclaimed " The Collector " to the screen. It is an intriguing tale of four strong characters involved in a human chess game on a lonely desolate island.

Evelyn Waugh's finest comedy, " Decline and Fall," has been brought to the screen by producer Ivan Foxwell and director John Krish and stars Colin Blakely, Robert Harris, Leo McKern, Genevieve Page, Robin Phillips and Donald Wolfit.

" Pretty Poison," formerly " She Let Him Continue," tells of a contemporary love affair with chilling psychological overtones. One of the advertising catchlines sums up the flavour of this unusual picture—" We met on Monday. Fell in love on Tuesday. Wednesday, I was unfaithful. Thursday, we killed a guy together. How's that for a crazy week!" Starring in " Pretty Poison " are Anthony Perkins and Tuesday Weld.

Walter Matthau, Anne Jackson and Patrick O'Neal star in George Axelrod's "The Secret Life of an American Wife." This zany marital comedy deals with the adventurous caprice of a woman who poses as a callgirl to prove to herself that she hasn't lost the sex appeal she enjoyed before becoming a surburban wife and mother.

The first film to deal with the " in " Guru craze, " The Guru," set in present day India, is a " today " story about a young English pop idol who goes to India to study the sitar under a great master and meets a captivating Guru-bound English girl. Rita Tushingham and Michael York star with distinguished Indian actor Utpal Dutt in the title role. " The Guru " was produced by Ismail Merchant and directed by James Ivory.

DISNEY

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also featured, and two young Broadway stars, Lesley Ann Warren and John Davidson, make their highly memorable screen debuts. This is a 35mm special presentation with separate performances and advance bookings in certain selected situations.

Peter Ustinov's portrayal of " Blackbeard's Ghost " garnered a most impressive collection of press plaudits. Praise for his whimsical comic creation was unanimous. Co-starring Dean Jones and Suzanne Pleshette, this Disney comedy-fantasy of a long-dead pirate who creates hilarious havoc around him when his departed spirit is unexpectedly summoned from limbo is programmed with a trusted Disney favourite, " Old Yeller," making ideal box-office.

Another star close to British hearts, the multi-talented Dick Van Dyke, can be seen in another '68 Disney hit. He co-stars with Edward G. Robinson, Dorothy Provine and Tony Bill in " Never a Dull Moment," a comedy tailored to Van Dyke's visual style of comedy. The film tells the story of Jack Albany (Van Dyke), a struggling character-actor, mistaken for a vicious killer and forced, through misunderstanding, to become involved in the ambitious theft of a priceless painting. It's a screamingly funny film which will have patrons flocking to the box-office. It is scheduled for summer release.

Another spectacular musical-comedy, " The One and Only, Genuine, Original Family Band," is set for later this year. Starring Walter Brennan, Buddy Ebsen (star of tv's popular comedy series " The Beverley Hillbillies "), Janet Blair and the romantic " Happiest Millionaire " team of Lesley Ann Warren and John Davidson, " Family Band " is an amusing and entertaining slice of Americana set to song and dance by the Sherman brothers. It concerns a musical family that homesteads in the Dakota Territory during the 1880s.

Christmas has become synonomous with Disney cartoon-time, and this Christmas is no exception, with the immortal cartoon-feature " Cinderella."

As always, all these films will be backed by imaginative and thorough promotional campaigns with all the accumulated know-how and experience behind them in which this company specialises. With its highly successful merchandising, music and records division, Walt Disney Productions always offers unique promotion for all their products.

RANK

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Continuing on a more personal note, the next twelve months promises to be a very busy and very exciting period for us at RFD.

Our programme, comprising over fifty films, is opulent in every sense of the word and designed to whet the appetite of the most discerning cinemagoer. We have seventeen films currently awaiting presentation; thirteen more are being edited, eleven are shooting and twelve top feature films are in the preparation stages.

Let's start with the present, and I can't recall a more appropriate film for " flaming " June than Universal's " A Lovely Way to Go," a picture capable of raising box-office barometers everywhere.

Kirk Douglas, in one of his toughest roles for years, plays a rugged ex-cop who is hired as bodyguard to a beautiful and very wealthy woman accused of murdering her husband. There is a delectable performance from Eli Wallach who plays Tennessee Fredericks, a cunning and deliberately homespun criminal lawyer.

" A Lovely Way to Go," (normal release) was produced by Richard Lewis and directed by David Lowell Rich from a screenplay by A. J. Russell.

Producer Betty E. Box and director Ralph Thomas have assembled an international all-star cast for their twenty-seventh film together, " Nobody Runs Forever " (normal release).

The film, based on the best-selling novel " The High Commissioner," is set in London. Rod Taylor, playing an Australian detective,

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WARNER-PATHE

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Fourth on the list of roadshow presentations comes from AB-Pathe: Robert Maxwell's presentation of "Swan Lake" which stars the incomparable Margot Fonteyn and Rudolf Nureyev in a richly-studded film of Tchaikowsky's immortal ballet. The production is based on Nureyev's conception of the ballet staged originally at the Vienna Opera House and it has been translated for the screen through a unique multi-camera technique which enhances the glowing qualities of the original.

I must also mention Anglo Amalgamated's " Shalako," a picture of tremendous scope and excitement. An epic story of Mexico in the late nineteenth century, it stars the explosive talents of Sean Connery and Brigitte Bardot. An autumn presentation is planned in London for this spectacular production.

If these films are the centrepiece of our programme, then the many others available to us form the framework which consolidates our schedule.

Star quality is the theme: names which spell box-office success and attract the hard core of cinemagoers to our theatres:

Elizabeth Taylor and Marlon Brando in " Reflections in a Golden Eye," already a proven success in London's West End.

" The Fox," a very sensitive portrayal of two emotionally-involved young girls, which stars award-winning Sandy Dennis and Anne Heywood.

Richard Harris, Vanessa Redgrave and Franco Nero in " Camelot," which will be generally released in a 35mm version this summer.

Audrey Hepburn giving one of the most demanding performances of her career in "Wait Until Dark," a chilling exercise in screen suspense.

Peter Sellers as a lawyer-turned-hippie in "I Love You, Alice B. Toklas."

Julie Christie, George C. Scott and Richard Chamberlain in "Petulia," this year's official American entry to the Cannes Film Festival.

Steve McQueen as a tough detective in "Bullitt."

John Wayne in a Vietnam-set drama, "The Green Berets."

Paul Newman directing for the first time with "Now I Lay Me Down," which stars his wife, Joanne Woodward.

Apart from " Shalako" and that legendary success "Far from the Madding Crowd," Anglo has adventure with "The Face of Eve," thrills with "The Blood of Fu Manchu" and contemporary comedy with "All Neat in Black Stockings."

Hammer has taken two of best-selling author Dennis Wheatley's most famous novels and committed them to the screen. They are " Uncharted Seas," filmed under the title of "The Lost Continent," and "The Devil Rides Out," both certain successes in a year in which Hammer have been honoured with a Queen's Award to Industry.

Another Dracula adventure is now being filmed—"Dracula has Risen from the Grave," in which Christopher Lee once again portrays the sinister Count.

At a time when the potential cinemagoer is faced with so many differing forms of entertainment it is more than ever necessary to promote and exploit pictures to an individual pattern and with close regard to their subject matter and playing strength.

This has always been our concern, and now becomes even more vital with the industry going through a phase in which the potential of good films has never been at a higher level. It is up to all of us to see that these potentials are fully realised at the box-office by using every sales and publicity technique at our command.

COMPTON

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liaison with Heinz (Prehben Mahrt) her first guide in the pleasures of love. Honest enough to know she can never be faithful to one man, Siv happily hurls herself towards her own degradation.

" I, a Woman " will have a general release, and in conjunction with Mayflower Books a promotion campaign covering the whole country has been set up to ensure the widest possible publicity for this outspoken film. Book jackets, show cards, posters, advertising blocks, trailers—in fact all selling aids have been keyed together, ensuring that this best-selling novel is capable of the highest box-office potential.

Making tremendous impact in selected one-night stands is Stanley Kramer's " Cyrano de Bergerac " which stars José Ferrer in his Academy Award-winning rôle as the tragic Cyrano—a man whose spirit, wit and courage as a swordsman are made ridiculous and cruelly comical by the ugliness of his enormous nose. This masterpiece was produced by Stanley Kramer, directed by Michael Gordon and co-stars Mala Powers as Roxane.

On general release we have a number of feature films catering for every taste. Backed by comprehensive exploitation and publicity campaigns they are certain to make their mark during their scheduled release in the coming months. Among them are:

" Fantomas Strikes Back "—certain to prove one of the most popular films in our immediate release line-up, featuring Louis de Funes, who has recently captivated audiences throughout the world by his outstanding rôle in " Don't Look Now." Jean Marais and Mylene Demongeot co-star in this exciting comedy-thriller.

" Strike First Freddie," starring Essy Persson, with Morten Grunwald, Ove Sprogoe and Poul Bundgaard, is directed by Erik Balling with excellent English dubbing. Freddie, a naive joke salesman, is forced to become a secret agent when his sample case is swapped for one containing a secret weapon. Protected by his own stupidity, he has many narrow escapes, falls in love with his enemy's sexy right-hand-girl whom he has been assigned to kill, and unbalances the evil plans of the master criminal. Coupled with " Fantomas Strikes Back," this Danish comedy-thriller will have audiences rolling in the aisles.

Still drawing the crowds, " Castle of Evil," taking one step beyond the grave, stars Scott Brady, Virginia Mayo and David Brian in the tale of a monster resurrected by the supernatural powers of a native woman on a windswept island in the Caribbean. Produced in Eastman Color by Earle Lyon and directed by Francis D. Lyon, it is from a screenplay by Charles A. Wallace.

The satirical " So This is God's Country," recorded by 90 cameras, probes the American way of life, exposing a humorous, sensational world. It was produced in Technicolor by Agostino Sansone and directed by Luigi Vanzi.

A double feature colour bill that is scoring well in theatres throughout the country is " Women of the Prehistoric Planet " and " Monsters of the Night." This science fiction programme is appealing to all followers of space fantasy. " Women of the Prehistoric Planet," starring Wendell Corey, Keith Larsen, and John Agar, tells of a space ship which crashes in a strange prehistoric world and of the fight for survival against savage planet women.

" Monsters of the Night," the other half of the bill, stars Mamie Van Doren, Anthony Elsley, Pamela Mason, with Bill Gray and Bobby Van, in a horrifying story of night creatures whose clutches disintegrate the human body.

Later in the year we shall be releasing a remarkable film from Japan entitled " Red Angel," in which the fruitlessness and agonies of war are shown against a poignant love story.

Terry Downes stars with Sean Flynn and newcomer Marika Green, in " Five Ashore in Singapore." Filmed in Eastman Color and 'scope, it tells of a group of marines who help a young secret service agent to investigate the mysterious disappearance of their colleagues.

CIRO

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And this was when Cinerama Releasing Corporation (for America and Canada) and Cinerama International Releasing Organisation (for the rest of the world) came into being.

This then is our background with major productions waiting to start in this country, Europe and America; famous directors such as Robert Aldrich raring to go; famous producers such as Saul David putting the finishing touches to their projects, and new Cinerama theatres opening in this country and other parts of the world.

If ever confidence was demonstrated in the future of the industry this is it.

The colourful and dramatic product we have for you this year you can see and read about on the following pages. And these are just the first of the many first-class entertaining pictures which we look forward to directing your way from now on. We think the climate is right, the amount of goodwill we have already received from all sections of the industry is considerable and for this I really can't thank our many friends enough.

We have a young and very enthusiastic team who know all about acorns!

And I am confident that the industry will continue to prosper for all of us as long as we keep planting acorns and getting rid of the deadwood. In that way CIRO will take its place beside the other great oaks in the industry.

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is sent to London to arrest the Australian High Commissioner, Christopher Plummer, during a world trade conference.

This intriguing situation is heightened by the charge—murder. The fine cast includes Lilli Palmer, Camilla Sparv and Daliah Lavi.

"Nobody Runs Forever" was photographed in widescreen and Eastman Color at Pinewood Studios and on location in and around London.

From "Nobody Runs Forever," Betty E. Box and Ralph Thomas have moved straight into the second film in the Bulldog Drummond series, "Some Girls Do" (normal release). With Drummond we have learned to expect the unexpected . . . and this is what you'll get from "Some Girls Do," a film that will be filled with beautiful assassins and charged with exciting situations and crisp, humorous dialogue. The heroic and suave Drummond will once again be played by Richard Johnson and other major casting includes Daliah Lavi, Sydne Rom, Bebe Loncar and Virginia North.

'Carry On' cast

The next Peter Rogers production to hit your screens will be "Carry On . . . Up the Khyber," the fourteenth in the popular series. Described as a "Sikh-making Saga of the North-West Frontier," it follows hot on the heels of the current and immensely successful "Carry on Doctor."

Making their "Carry On" debut are Roy Castle and Cardew Robinson. The "team" includes Sidney James, Joan Sims, Kenneth Williams, Angela Douglas, Terry Scott, Bernard Bresslaw and Charles Hawtry.

"Carry On . . . Up the Khyber" (normal release) is produced in colour by Peter Rogers and directed by Gerald Thomas.

Another in preparation is the spectacular "Royal Hunt of the Sun," based on the immensely successful play by Peter Shaffer. Starring are Robert Shaw, Christopher Plummer, Nigel Davenport, Michael Craig, Andrew Keir and Leonard Whiting.

The film (Technicolor 70mm) will be one the most exciting roadshow productions of 1969. Philip Yordan produces and also writes the screenplay and the film is directed by Irving Lerner.

An exciting array of international stars are featured in a diverse programme of future product from Universal Pictures. Ranging from comedy satire to gripping suspense, the list of films is a fine compliment to the foresight and imagination of their young, dynamic production head, Jay Kanter.

In "Isadora," Vanessa Redgrave has her most important role to date as the unforgettable dancer Isadora Duncan.

Isadora, whose dancing scandalised Edwardian England, moved in high society and had a famous theatrical designer and a millionaire for lovers. She married a Russian poet who subsequently committed suicide.

"Isadora," (roadshow 70mm) which promises to be one of the most colourful and potent attractions of the year also stars Jason Robards, James Fox and Ivan Tchenko. It is produced by Robert Hakim and directed by Karel Reisz from a screenplay by Melvyn Bragg.

"The Night of the Following Day," (normal release) gives Marlon Brando the opportunity to play a role that he has never even remotely played before in his long and brilliant career.

Suspense story

He plays the role of "Chauffeur," a calculating man with a razor-sharp brain. A man of warmth and humanity—yet a man of barbaric ferocity. He is a man with dignity and, strangely, integrity. He is a man who is attracted and attractive to women. "The Night of the Following Day" tells the suspense-filled story of how he kidnaps a rich teenager and takes her to a lonely seaside villa to await the ransom.

Starring with him are Richard Boone, Rita Moreno, Pamela Franklin and Gerard Buhr. The film is produced and directed by Hubert Cornfield. Executive producers are Jerry Gershwin and Elliott Kastner.

"Boom" (normal release) has the explosive husband and wife team of Elizabeth Taylor and Richard Burton. They are more powerful than ever before in a modern drama about love and sex, and life and death. "Boom" is raw in its emotions, frank in its language.

Miss Taylor plays Flora Goforth, a woman of enormous wealth who lives in a beautiful villa in the Mediterranean. She is bored and discontented with life and her surroundings. There is, she feels, nothing to savour. Richard Burton, as an artfully attractive uninvited guest, soon changes her mind. Burton carries with his person a kind of legend of his own, calling on ladies just a step or two ahead of the undertaker.

Together again

"Boom" also stars Noel Coward as the lacquered and elegant, but desperately lonely, "Witch of Capri." The film was made in Alghero, Sardinia and Rome under the direction of the brilliant Joseph Losey with a screenplay by Tennessee Williams. "Boom" is produced by John Heyman and Norman Priggen.

After "Boom" was completed, star Elizabeth Taylor, director Joseph Losey and producers Heyman and Priggen again joined forces for yet another strangely compelling and deeply moving story, "Secret Ceremony" (normal release).

It also provides 22-year-old American actress Mia Farrow with her most demanding role to date. She plays Cenci, a girl

continued overleaf

HANOVER

by REGINALD TAYLOR, director

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Line-up opens with thriller

FOLLOWING a number of successful private showings for representatives of the trade and lay press and for industry and commerce, the Screenways (New York) production "Light from the Hall" is the first in a series of six to be presented by Hanover Productions.

Directed and filmed in Eastman Color by Douglas Proudley, "Light from the Hall" is an edge-of-the-seat thriller made on location on the Isle of Purbeck and in Surrey. The cast is headed by Patricia Haines and Julie Martin and includes Lauriston Shaw, John Owen, Paul Dawkins, Gilly Fraser, Murray Evans and the Brazilian actress Madelena Nicol. Barry Perowne wrote the screenplay based on an idea by Jeffrey Alexander and the music was composed and conducted by Leslie Bridgewater.

The second completed production, "The Lonely" (working title) will shortly be presented by Hanover. Directed and filmed in Eastman Color by Douglas Proudley, this is a psychological drama about an unhappily married schoolmaster who, with the collusion of his mistress and an epicene youth, finds a way of ridding himself of his Electra-complexed wife. It was shot entirely on location in Somerset with a cast headed by Faith Brook, Julie Martin, Tenniel Evans and John Spencer and including Wendy Varnals, Georgina Cookson, Gerald Young, Norman Jones, Ruth Kettlewell, Peter Attard, Christopher Ellison and Lawrence James.

An earlier Screenways production also on the Hanover schedule is "The Room," directed and filmed in Eastman Color by Douglas Proudley, which tells an intriguing story "in the interior of the mind" of the principal character played by Lauriston Shaw.

Now in production by Screenways for Hanover presentation is "The Yellow Bay Tree" directed and filmed in Eastman Color and Techniscope by Douglas Proudley. This film offers a challenging part for Julie Martin in her first starring role.

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driven and tormented by desires and forces she can't always comprehend towards a death she wants, yet too late half-tries to resist. The story tells of her self-established relationship with an ageing prostitute whom she believes to be her long dead mother. Robert Mitchum plays the young girl's stepfather, and Dame Peggy Ashcroft and Pamela Brown are a pair of conniving sisters —aunts to the young girl.

The screenplay is by George Tabori based on an original story by Marco Denevi.

Filmed mainly on location in Manchester "Charlie Bubbles" (normal release) tells the story of a successful writer disillusioned with the so-called luxuries that success has brought him. He tries in desperation to recapture the fun and adventure he had before becoming successful—before surrounding himself with the toys of luxury.

It would be difficult to get better reviews than those from the New York critics (who are known to be notoriously difficult to please) after they had seen "Charlie Bubbles." The proof of the quality of the film and the impact of the reviews, lies in the box-office business, and in New York it has been a triumphant success at the Sutton Theatre since it opened four months ago.

Star directs

"Charlie Bubbles" stars Albert Finney —who also directed the film—with Colin Blakely, Billie Whitelaw and Liza Minelli. A Memorial Enterprises production for Universal Pictures, it was produced by Michael Medwin and directed by Albert Finney from an original screenplay by Shelagh Delaney.

Another eagerly-awaited comedy-satire from Universal Pictures is "Work is a Four Letter Word." Set in a Britain of the not-too-distant future, it takes an ostensibly humorous look at a new order in society and industry. "Work is a Four Letter Word" (normal release) stars David Warner as Val Brose, a completely self-orientated young man who causes chaos in the highly automated factory where he works when he turns the boiler room into a mushroom farm.

Based on the play, "Eh," by Henry Livings, it also stars pop star Cilla Black in her first feature role. A Cavalcade Film Production in Eastman Color, it was produced by Thomas Clyde and directed by Peter Hall from a screenplay by Jeremy Brooks.

Musical fantasy

"Can Hieronymous Merkin Ever Forget Mercy Humppe and Find True Happiness" (normal release) is the musical fantasy that will fulfil an ambition for the brilliantly talented Anthony Newley—to see a film through from beginning to end as writer, producer, director and star.

Newley has described the film as "a modern musical with no plot, but very sexy, very funny and very serious. It is," he says, "a pastiche of the Beatles and 'Blow-Up'." It will also star his wife, Joan Collins, and American comedian Milton Berle. Most of the shooting is on location in Malta.

Starring beautiful Italian actress Virna Lisi and British star Peter McEnery, "Better a Widow" tells how a British engineer becomes involved with the Mafia in a Sicilian town when he starts wooing the daughter of the local Mafia chief.

This delightful romantic comedy also stars Gabriele Ferzetti and Jean Servais. It is produced by Turi Vasile and ditrected by Duccio Tessari.

"The Adding Machine" is based on Elmer Rice's prizewinning play about the problems of life in the era of an automated society. Dublin-born actor Milo O'Shea and comedienne Phyllis Diller co-star in the film, produced and directed by Jerry Epstein. Epstein, who produced "A Countess from Hong Kong" for Universal, signed as director of photography for the film Academy-Award winner Walter Lassaly.

Three of Britain's foremost actors, David Warner, Nicol Williamson and Ian Holm, star in "The Bofors Gun," an exciting and dramatic story set in a British Army camp in Germany ten years after World War Two.

Based on John McGrath's acclaimed play, the film relates the inner conflicts and outer responsibilities of the British soldier in peace-time. "The Bofors Gun" (normal release) is directed by Jack Gold and produced by Robert A. Goldston and Otto Plaschkes.

Last January saw the start of production on one of Universal's most spectacular undertakings—that of bringing the Broadway hit musical "Sweet Charity" to the big screen under the production of Robert Arthur and the direction of Bob Fosse.

Shirley MacLaine stars in the title role of this tender, poignant yet consistently funny look at the adventures in the ways of love encountered by the gullible and guileless lady known as Charity Hope Valentine —the "lady of the evening" who always gives her heart, and her earnings, to the wrong man.

Musical must

"Sweet Charity" (roadshow 70 mm) is a roadshow musical in every sense of the word. Cy Coleman has captured the rhythms and sounds and the fun of New York, 1967. Academy-Award winner Peter Stone has written the screenplay and Bob Fosse—who can make the simplest walk across a stage a sweeping gesture of movement—has choreographed the film.

Mark my words, "Sweet Charity" will be the big one for 1969. A film you can't afford to be without!

"The Hellfighters" is a powerful two-fisted adventure drama that deals with one of the most dangerous professions in the world: oil-well fire-fighters. Producer Robert Arthur's spectacular action drama for Universal stars John Wayne, Katherine Ross, Jim Hutton and Vera Miles. Andrew V. McLaglen directs.

Paul Newman stars in Universal's "Winning," a spectacular drama set against the background of the world-famous Indianapolis racing scene. Newman, who is a great racing enthusiast, actually races some of the high-powered cars featured in the film. "Winning" catches the power, speed and emotion of the racing world.

Joanne Woodward and Robert Wagner also star in the film, being directed by James Goldstone, which is the first picture to be made by Paul Newman under the recently-signed five-year deal between Universal City Studios and Newman's own production company, Newman Foreman.

Universal's "Story of a Woman," starring Bibi Anderson, Robert Stack, James Farentino and Annie Girardot, is a romantic drama, in Technicolor, with the background of Sweden, Cortina and Rome. The story of one woman in love with two men, "Story of a Woman" (normal release) is produced and directed by Leonardo Bercovici from his own screenplay.

Claudia Cardinale and Rod Taylor are teamed for Universal's "The Hell with Heroes" (normal release) the story of an ex-fighter pilot operating an air cargo service from Algeria who gets involved with a notorious international smuggler. It also stars Harry Guardino, Kevin McCarthy and Peter Deuel. Produced by Stanley Chase and directed by Joseph Sargent, the screenplay was by Halstead Welles.

Marvin again

Lee Marvin adds another role to his long list of notable characterisations as a convicted traitor in Universal's Korean war drama, "Sergeant Ryker" (normal release). He plays a sergeant accused of treason.

Also starring are Vera Miles, Bradford Dillman and Peter Graves. Buzz Kulik directed for producer Frank Telford.

"don't just STAND there" features Robert Wagner in the role of Lawrence Colby, an energetic young man whom we first see smuggling some three hundred watch movements into Paris from Switzerland. To help smuggle these through Bob enlists the aid of Mary Tyler Moore by using her oversized coat as a shield. In return for her assistance, Mary requests an unusual depayment.

"don't just STAND there," also featuring Glynis Johns, (normal release) is a Universal production in Technicolor, produced by Stan Margulies and directed by Ron Winston. The screenplay is based on a story by Charles Williams.

Happy family

One of the zaniest comedies of the year is sure to be "What's So Bad About Feeling Good?" (normal release).

In the grime, dirt and hustle-bustle of New York the people of the city go about their everyday business, not realising that on a Greek freighter coming into New York harbour is a small stowaway that will change their lives. The stowaway is a toucan bird, infected with a rare virus that gives people a feeling of euphoria. Overnight, the inhabitants of New York become one big, happy family!

George Peppard, Mary Tyler Moore, Don Stroud and Susan Saint James head a cast of young and talented performers. The film

continued opposite

OPPORTUNITY

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concerned is no longer a potential force.

Indoor bowling has fallen by the wayside. Only bingo has emerged as a significant contender for a large share of the public's leisure-time entertainmentwise. Bingo is without doubt a blessing for those of us who reluctantly found the economics of suburban and small subsequent-run halls more and more hopeless. But to those of us who love the cinema it was also staggering to find that the missing patronage we had tried so hard to recover did return to the cinema like magic when we showed films which captured the imagination of the public.

They proved that it could be done and that "the weather," "pop," "tv series nights" and "shortage of money"—all the well-worn excuses for poor business—meant nothing if we had something that the public was really interested in.

We must face the fact, therefore, that despite all the other leisure facilities and our auld enemy, television, we can get large numbers of people to enjoy a night out at the cinema. So it can be done, and surely we can succeed again as we have in the past.

But to return to my "ifs" at the beginning of this article: I would not be presumptuous enough to spell them out to the majority of my exhibitor colleagues, many of them with far more extensive interests and intelligent foresight than me.

But the main "if" seems to me a question of whether we can change our cinema image quickly and successfully. The circuits, with extensive modernisation, new twin theatre schemes, etc, are already making their contribution. But finance and know-how obviously handicaps the independents.

This is a vital problem for which exhibitors are entitled to look to the CEA for a lead, and our Edinburgh conference paper and discussion on cinema construction and equipment may sow the necessary seed. If exhibition is to be expanded from its present 1,800 or so cinemas, CEA-KRS understanding and co-operation, though now vastly improved, requires still greater mutual effort to tackle every problem, and explore every suggestion that aims to keep cinemas open. Hidebound attitudes to film hire and bars must go in the common cause.

No independent exhibitor in his right mind will hazard the financing of new cinemas, or the reconstruction or modernisation of existing properties under the present archaic trading terms and conditions.

There is a number of unkempt, badly publicised, poorly-lit, uncomfortable cinemas. Are we quite certain that all of these are due to lack of funds? But where this is so, the exhibitor surely is as much entitled to assistance as our producer friends. Staff difficulties, combined with SET, are enough to daunt anyone and it is not easy to see how we are to maintain our "service with a smile."

But with the knowledge of our capacity to provide unsurpassed general entertainment and big spectacle, the ball remains at our feet. And surely in Manchester United fashion we can fight back and emerge once again on top—there's plenty of room.

RANK

from previous page

was produced and directed by George Seaton who also wrote the screenplay with Robert Pirosh. This Universal production is in Technicolor.

From light-hearted fantasy to Greek tragedy. "Oedipus the King" (specialised release) is a remarkable cinematic interpretation based on a translation of the Sophocles play. In a formidable cast, Christopher Plummer portrays the tragic figure of Oedipus, King of Thebes, Lilli Palmer is Jocasta, Richard Johnson portrays Creon and Orson Welles Tiresias. In Technicolor, it is a Crossroads Film Production for Universal, produced by Michael Luke and directed by Philip Saville. The screenplay was by Michael Luke and Philip Saville.

"House of Cards," based on Stanley Ellin's best-selling suspense novel, tells of a young American boxer who thwarts a plot by a powerful right wing organisation determined to take over France, annex Algeria again, and build a fascist empire. Filled with action and suspense, the Universal film also stars Inger Stevens, Orson Welles and Keith Mitchell. In Technicolor, it was produced by Dick Berg and directed by John Guillermin.

Based on a short story that was awarded the critic's prize by Playboy magazine, "Birds in Peru" (possibly specialised) is a frank dramatic and gripping tale of a young and beautiful nymphomaniac (Jean Seberg) whose condition almost destroys her and everyone around her.

Maurice Ronet, Danielle Darrieux and Pierre Brasseur co-star in the film which was written and directed by Romain Gary. "Birds in Peru" is a Universal film produced by Jacques Natteau.

"Coogan's Bluff" is the story of an Arizona police officer sent to New York to extradite an escaped killer. He finds that his frontier-style methods are glaringly misplaced and archaic in the big city.

Starring are Clint Eastwood, Susan Clar, Don Stroud, Tisha Sterling, Betty Field, Melodie Johnson and Lee J. Cobb. "Coogan's Bluff" is produced and directed by Don Seigel.

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Filson, A. (Film Production Association).
Gray, C. R. W. and Mrs. (Gray's Cinemas).
Gray, Miss Jean (Gray's Cinemas).
Gray, John (Gray's Cinemas).
Hildreth, Sir John and Lady (Army Kinema Corporation).
Howarth, L. and Mrs. (Grand, Great Harwood).
Hyman, Dr. A. O. and Mrs. (Belfast).
Jarratt, A. and Mrs. (Walt Disney).
Jervis, M. P. and Mrs. (Kings Cinema, West Bromwich).
Jordan, Marion and Mrs. (c/o Columbia Pictures).
King, Peter and Mrs. (Paramount).
Leigh, A. W. and Mrs. (Cheadle).
Leigh, W. and Mrs. (Northenden).
Lendrum, Peter (Rank Organisation).
Livingstone, Percy and Mrs. (20th Century-Fox).
Lucas, E. L. and Mrs. (Schweppes (Foods) Ltd.).
McRobert, A. (Schweppes (Foods) Ltd.).
McKean, J. K. (Schweppes (Foods) Ltd.).
May, A. G. and Mrs. (Warwick Cinema, Acocks Green).
Miller, D. and Mrs. (Regal, Broxburn).
Moss, C. and Mrs. (Morganite Carbon).
Mould, J. Drummond (Cheadle Hulme).
Mould, L. H. (Cheadle Hulme).
Mudge, E. J. and Mrs. (Schweppes (Foods) Ltd.).
Phillips, E. A. and Mrs. (Fleet).
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Reed, P. M. and Mrs. (Paramount).
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Scarborough, Miss M. D. (Leicester).
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Thrift, Morris (Rank Organisation).
Tutt, S. (National Screen Service).
Walton, J. P. H. (Film Production Association).
Wiseman, Miss Jeanne (Rank Organisation).
Yould, C. K. (Lyons Maid).

ROXBURGHE HOTEL

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Graham, S. and Mrs. (Nottingham).
Hardcastle, Leslie (British Film Institute).
Huntley, J. and Mrs. (British Film Institute).
Hylton, Gerald (Leeds).
Isaacs, George R. (Embassy, Bridgend).
Isaacs, Rufus (Embassy, Bridgend).
Marshall, W. J. (Lyons Maid).
Parsons, Mrs. Susan (Rank Theatres).
Williams, C. M. (Lyons Maid).

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Arthur, Denis (Palace, Truro).
Baillie, Oscar (West Regent Circuit).
Brown, C. H. V. (West Horsley).
Coussin, J. and Mrs. (Pearl and Dean).
Dormand, F. W. (Forum, St. Helier, Jersey).
Edgar, Miss J. K. (Glasgow).
Elliot, J. C. (Odeon, Gateshead).
Foot, L. W. (Lyons Maid).
Forrester, H. and Mrs. (Regal, Kelty, Fife).
Graham, Roy (Pearl and Dean).
Hill, Alan and Mrs. (Palace, Truro).
Hill, Rowland (Palace, Truro).
Holden, R. A. and Mrs. (T. Wall & Sons).
Kempsell, Miss O. E. (Kempsell's Advertising Service).
Kenefick, J. (Lyons Maid).
McLaughlin, K. G. and Mrs. (Glasgow).
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Pohani, Miss L. (Pearl and Dean).
Scott, C. C. W. (Torquay).
Timmons, J. P. and Mrs. (Cinema de Luxe, Lochgelly).
Woolf, H. and Mrs. (Mayfair Cinema, Whitefield, Manchester).
Woolf, R. G. and Mrs. (Mayfair Cinema, Whitefield, Manchester).
Woolf, Sefton (Oldham, Lancs).
Young, J. (c/o Miss L. Pohani, Pearl and Dean).

ROYAL BRITISH HOTEL

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Johnson, E. F. and Mrs. (Associated Tower Cinemas).
Owen, Miss S. (Lyons Maid).
Robertson, N. J. A. and Mrs. (Dundee).
Rogers, J. (Regors Cinema, Creswell, Nr. Worksop).
Seymour, I. (Lyons Maid).
Tyrell, D. J. and Mrs. (T. Wall & Sons).
Williams, R. W. and Mrs. (Capitol, St. Austell).

DARLING'S REGENT HOTEL

Abbot, M. M. (Rank Audio Visual).
Beer, M. W. (Rank Audio Visual).
Brown, R. and Mrs. (Glasgow).
Cattigan, D. (Paisley).
Lowe, C. T. and Mrs. (Glasgow).
Paterson, J. L. (Glasgow).

MAITLAND HOTEL

Hallwood, E. W. (Liverpool).
Hunt, F. W. (Rank Audio Visual).
Long L. R. (Rank Audio Visual).
Taylor, E. P. (Leeds).

THE OLD WAVERLEY

Aldridge, E. J. and Mrs. (Earl Shilton).
Arnold, J. S. (Coca-Colo Export Corporation).
Bower, David J. (Coca-Colo Export Corporation).

OTHERS ATTENDING

Cameron, D. M. and Mrs. (Dominion, Edinburgh).
Cameron, J. M. (Dominion, Edinburgh).
Campbell, R. M. (Caledonian Associated Cinemas).
Colquhoun, A. and Mrs. (Walt Disney).
Condon, J. and Mrs. (Weybridge).
Flitcroft, C. L. (Paramount Film Service).
Frame, J. C. (Caledonian Associated Cinemas).
Gibson, G. C. and Mrs. (Manager, Odeon, Edinburgh).
Halstead, D. and Mrs. (Schweppes (Home) Ltd.).
Hardy, H. Forsyth (Films of Scotland).
Hart, Stanley T. (Supreme Film Distributors).
Irons, F. M. (Caledonian Associated Cinemas).
Kelly, John (Edinburgh).
Kelly, Miss J. (Edinburgh).
Kempsell, Adam K. (Kempsell's Advertising Service).
McGee, Denis and Mrs. (La Scala Ltd., Edinburgh).
McLaughlin, J. H. and Mrs. (Caley Picture House, Edinburgh).
McLaughlin, John (Caley Picture House, Edinburgh).
McLean, J. (Caledonian Associated Cinemas).
Maguire, F. R. and Mrs. (Playhouse, Edinburgh).
Maguire, W. O. and Mrs. (Playhouse, Edinburgh).
Miller, A. C. and Mrs. (Regal, Broxburn).
Nicol, T. H. and Mrs. (Paramount).
Orr, H. C. and Mrs. (Association of Independent Cinemas).
Poole, Miss Celia (Edinburgh).
Salmon, T. Graham and Mrs. (Edinburgh).
Salmon, Miss C. E. W. (Edinburgh).
Taylor, G. H. (Lyons Maid).
Turnbull, H. (Lyons Maid).

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UA sets lead with two programme package

'THUNDERBIRD 6' FOR THE MATINEES —TWO 'BONDS' FOR EVENINGS

FOR the first time on general release, United Artists is offering a programme package comprising a U feature for showing at afternoon performances only, and two A features for evening screenings.

The U picture is "Thunderbird 6," the Gerry and Sylvia Anderson Century 21 production. Two Bond films, "Thunderball" and "Goldfinger," make up the A programme for the evening screenings.

The general release of the package starts on July 28 and carries through the school holiday to September.

"This is an exciting breakthrough in the release patterns," declared Kenneth Winckles, managing director of UA, when announcing the details.

The two parts of the package are intended for showing as separate programmes on the same day, he emphasised.

For example, it is proposed that "Thunderbird 6" should be shown at two separate performances in the afternoon,—say at 2pm and 4pm.

This would be followed by a complete "break in the house" before the start of the evening performance of the two Bond films, say at 6.30pm or 7pm.

"We are also urging exhibitors to run as many late night shows as possible of one or other of the Bond films," Winckles said.

The Rank Theatre Division, he said, fully supports the arrangement. And Rank, he added, is substantially contributing to the launching campaign.

It is expected that, on Sundays, only the Bond films part of the package will be shown, but it is

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CEASA award to Sir Alex

CEASA awards are to be made to Sir Alex King and Carol White at the CEA annual conference in Edinburgh. There will also be a special presentation to Carol Channing.

Sir Alex King will receive his award as "Showman of Great Britain' and Carol White as "Star of the future."

Jim Poole, president elect of the CEA, told Kine this week that the presentation to Carol Channing on behalf of the Scottish branch and CEA was in recognition of her very impressive debut, so far as films are concerned, in "Thoroughly Modern Millie."

Miss Channing will be attending the final night of the conference, when the Rank Organisation and Universal Pictures have invited delegates to a dinner and dance at the Assembly Rooms and Music Hall, Edinburgh.

July start for Anglo-Italian coproduction?

THE first Anglo-Italian coproduction film is likely to go before the cameras in July. It is understood to be "In Search of Gregory," to be produced by Joseph Janni, and backed by Universal.

Andrew Filson, director of the FPA, said at his press conference following the June executive meeting of the association, that as a result of a series of meetings with the Federation of Film Unions and the companies concerned, there was "a very good hope one film will get going more or less as an experiment to see how it works in practice."

The unions had been pragmatic in their approach and it was hoped that the conditions of work

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Cinema profitability needs study—Camplin

PLEA for an industrywide examination of the general level of profitability of cinemas is made by R. S Camplin, general secretary of the CEA, in the association's annual report (year ended December 31, 1967).

The level of film rental may have quite a lot to do with problems surrounding the level of profitability, states Camplin, but he affirms that he is "particularly trying not to draw any conclusion relative to the level of film rentals." There are many other areas also requiring examination: areas of pricing policy, marketing policy, theatre facilities and theatre sizes are given as examples.

Camplin says: "I believe that, unless the industry is going to go on contracting, some serious thought needs to be given to this problem by all sections of the industry."

He notes that "the fall in the number of cinemas compared with the peak figure is, in the UK, more drastic and more serious than it has been in any other comparable country, and many attempts have been made to explain this: television has been referred to as the principal cause, but this really does not stand up to thorough examination because, while it may have been the cause of some decline, it is difficult to conceive of any reason that could justify its being a so much greater cause of decline in this country than elsewhere."

Changes in the patterns of where people live are acknowledged, but this feature, argues Camplin, is not unique to the UK. And commenting on the contribution of bingo to cinema closures, he points out that "it is reasonably easy to demonstrate that the bingo audience is a different audience from the cinema audience."

Camplin continues: "I think the point that probably needs the most serious and urgent study is cinema profitability in which I would, of course, include the alternative uses of the same assets, particularly in today's conditions in the UK the site itself. This study needs to be from an all-industry point of view.

"For instance, it seems of little real value to producers and distributors to concentrate their efforts in raising the amount of film rental charged or the ratio of film rental at the box-office if the effect of this is to reduce cinema profitability below a level which those assets can yield

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Successful Film '69 will boost BKSTS

IF THE right scientific papers of the right calibre can be obtained for Film '69—the International Technology Conference and Exhibition being organised by the British Kinematograph, Sound and Television Society—it will undoubtedly put the BKSTS on the map, said I. D. Wratten, president, at the society's AGM. He believed that Film '69 would attract technicians from the East and West.

Pledging his own support and that of his company, Kodak, he said he was due to retire from office in July next year so he was determined, after his long association with the BKSTS, to make a success of the society's first technical conference. "I am

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SEVEN FELLOWSHIPS

SEVEN fellowships of the British Kinematograph, Sound and Television Society were conferred at the society's AGM.

They were awarded to Esther Harris, David Samuelson, Harold Bastie, Rex N. Baldock, M. D. Ponchkhanawalla, Geraldine Geoghegan and Bernard Marsden.

Esther Harris received her fellowship "In recognition of her outstanding work in the produc-

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LONG SHOTS



by BILL ALTRIA

UA's BREAKTHROUGH IN PROGRAMMING

UNITED ARTISTS' release pattern breakthrough in offering on a national scale a package which provides separate programmes for afternoon and evening performances indicates that there is no sterility in trade thinking, or lack of acceptance of the notion that there is a need for innovation in cinema programming.

The idea adopted by UA was mooted to me by an exhibitor several years ago, and at the time I put forward the proposal as one that was worth consideration by the industry.

Since then experience has shown that a number of U films, with special appeal for youngsters, have done good matinee business when released during school holidays, but, not surprisingly, have failed to attract adults to evening performances.

The idea of showing a U programme in the afternoon and an adult programme in the evening has been tried in isolated situations, mainly at holiday resorts during the holiday season, with good results.

UA is to be congratulated for projecting the innovation on a national basis. It has not been easy. As Kenneth Winckles pointed out, it has taken nearly a year to get the scheme off the ground. But it has been achieved with the wholehearted support of the Rank Theatre Division.

It is a step in the right direction. Flexibility in programming, as well as in booking, is needed to boost cinema attendances.

Tartans for all

TARTANS will be worn next week at the CEA conference at Edinburgh, with entitlement or without.

Every delegate will receive a name badge; the ladies too. And every badge will have a piece of tartan as a backing.

Ronald Singleton informs me that the badges were made by Aberdeen commercial artist Noel Russell, and he has used six authentic tartans as the backing material. That for my badge is a Gordon. I hope that pleases my Scottish-born ancestor.

Sassenachs will be able to identify theirs on the conference newsboard in the North British Hotel.

It is the first time that name badges have been issued at a CEA conference and the hope is that everyone will co-operate by wearing them.

Great job

HAVE see an advance copy of the conference programme and souvenir brochure.

Once again **John Adley** has done a great job in drumming up support—not easy in these days of credit squeezes—to the happy tune of £4,000. The profit, after the deduction of printing expenses, will be divided between the CTBF and the Scottish CTBF, which still retains its separate identity.

Censorship again

WE HEAR a lot about permissiveness these days. So I suppose it is inevitable that film censorship frequently comes under discussion.

It was aired again on Wednesday, this time in the Harlech programme Arena.

Involved in the dialogue were **Joseph Shafter,** producer of the recently completed "The Bliss of Mrs. Blossom," starring Shirley MacLaine, Richard Attenborough and James Booth, and **John Trevelyan,** who can always be counted on to give a clear-cut explanation of BBFC attitudes.

Harlech is out of my range of viewing so I am in the dark about what transpired.

American viewpoint

IN LONDON for the opening at the Pavilion of UA's "Yours, Mine and Ours," **Melville Shavelson,** the film's director and co-writer of its screenplay, believes the days of the hard, glossy Hollywood picture are finished. It's now the look of the foreign picture which has the touch of reality about it that is so accepted in America today. "Do the artificial today and it becomes stylised and overdone," he said.

The public had for a while wanted pictures to be unreal. But in most countries reality was now acceptable.

He had tried to bring this touch of reality to "Yours, Mine and Ours," a story, as he put it, of mature romance.

Mel, who is president of the Writers Guild of America, spoke about the tremendous effect on the cinema box-office of films on tv. It had resulted in people only going out to see the top pictures at the cinema. The flood of cinema films taking so much time on the small screen had also presented problems for the writers, and there was considerably less opportunity for them.

He saw some ray of hope in the fact that in 1970 both the screenwriters and tv writers agreements with the producers in America came up for renewal; they were already starting to raise a strike fund of $1 million.

If pay-tv were to come into its own in America, Mel considers that medium would outbid free tv for films, and then free tv could go back to making legitimate programmes for tv. Then everybody would be happy!

Games project

LAST September I wrote about **Wolf Rilla's** unusual and exciting assignment.

He had been commissioned by the Mexican Olympic Games Committee to script and direct a feature length film for the opening of the Games this October.

Not about the competitor sports, but as a contribution to the full scale exposition of culture surrounding the 1968 games.

The committee's aim was to make a film that would help to promote peace. Wolf set out to make a film that would be meaningful, in an exciting and entertaining way. Something different from conventional documentary message.

His task is nearing completion. He is in London for the final assembly, with animation and effects sequences now being made by Dick Williams.

But the film defies classification. Even Wolf says he cannot place it in any particular category. It embodies drama, satire, comedy and actuality, and the techniques of documentary, dramatisation and cinema verité. Then there are two story threads, about two separate families, woven around the mosaic of behaviour patterns of humans, to make the point that there is a similarity between the causes of domestic quarrels and the causes of wars between nations.

The production cost about £250,000, said to be the highest budget ever for a Mexican film.

The intention is to put the film into commercial distribution after the premiere showings in a number of Mexican cinemas to which Games officials and competitors will be invited before the start of the Games.

Wolf told me that three major American distributors have shown keen interest in the ninety-minute film.

Hit in SA

A CABLE from Johannesburg advised **Philip Jacobs,** Anglo's overseas sales chief, that Joseph Janni's "Poor Cow" has made a hit at the Constantia, and with the second

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KINE WEEKLY

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Granada forms new tv production company

GRANADA GROUP has formed a new company which will make a wide range of television programmes, mainly non-fiction, for sale in this country and abroad. Most of its productions will be in colour.

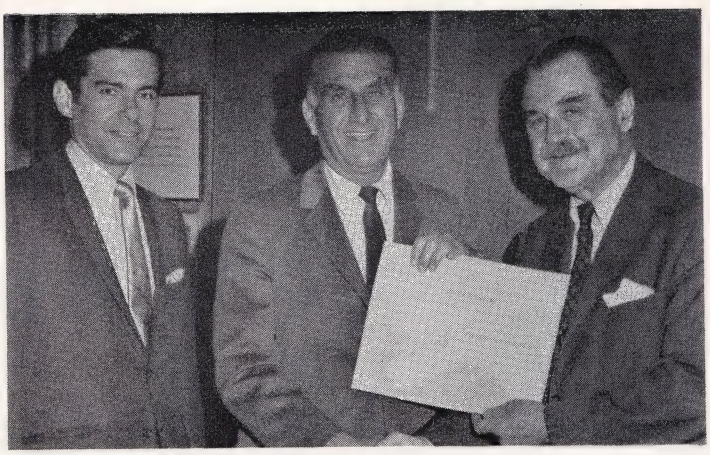
Managing director is Barrie Heads, and head of production is Michael Wooller. Both have been with Granada Television since the company went on the air in 1956. Both are now executive producers.

Barrie Heads has worked on many of the company's programmes as producer and executive producer and was in charge of the coverage of the TUC and political party conferences. He also produced "What the Papers Say," "All Our Yesterdays" and "University Challenge."

He joined Granada from the Daily Express in 1956 and has recently been executive producer in charge of ITV's part in the experimental televising of the House of Lords.

Michael Wooller has recently been executive producer in charge of special documentary series, among them "Death by Misadventure," "Margins of the Mind" and "The State of the Nation." As a producer and executive producer he has worked on such programmes as "World in Action," "What the Papers Say" and "Cinema."

Barrie Heads is an executive director of Granada Television.



Pathe's Kear —new post

F. M. (Freddie) KEAR has been named technical controller of Pathe Equipment (incorporating J. Frank Brockliss).

The appointment, announced by George McLean, director and general manager, becomes effective immediately.

Kear first joined the old First National Pathe Company in 1930, transferring to Pathe Equipment in 1943., when he formed the company's technical department.

A corporate member of the BKSTS and the Institution of British Engineers, he co-ordinates the entire technical activities of Pathe and liaises with architects during the initial phases of new buildings, including cinemas, universities and municipal centres, advising on the correct type of projection, sound equipment and closed circuit television.

Kear is a technical consultant to ABC, working in collaboration with all the circuit's technical departments.

Six weeks ago Pathe Equipment took over the UK agency for Philips cinematograph equipment. This has resulted in Pathe establishing an enlarged technical sales organisation to provide the most modern cinema and ancillary equipment with a full supporting advisory service allied to the Brockliss engineering expertise.

Kear will play an important role in this new enterprise which is intended to provide a complete service for the clientele of the company, a member of the Associated British Picture Corporation group.

Film ad gains award

Six months ahead of its New York world premiere, Columbia advertised "Funny Girl" and invited newspaper readers to apply for inclusion in a "priority booking list." The advertisement evoked unprecedented response.

Now this advertisement has been chosen by the American Newspaper Publishers Association for inclusion in "Creative Newspaper '68"—the compilation of the year's best advertisements.

Here, Robert S. Ferguson, Columbia's vice-president in charge of world wide advertising and publicity receives the ANPA citation from John Holzapfel, of the Bureau of Advertising, watched by Dick Kahn, Columbia's national director of advertising, publicity and exploitation.

"Funny Girl," the William Wyler-Ray Stark production which stars Barbra Streisand and Omar Sharif and co-stars Kay Medford, Anne Francis and Walter Pidgeon as Ziegfeld, will be world premiered on September 18 at the Criterion Theatre, New York.

SCMA secretary to make nationwide tour

AN EXTENSIVE tour of the country, and linking with his attendance at the CEA's Conference in Edinburgh, is being embarked upon by Ivor Gayus, general secretary of the Society of Cinema Managers. He will visit branch officers and members, and discuss local problems.

The tour started late this week, taking in Leeds and Newcastle, before the stop at Edinburgh.

After the conference Gayus will go to Aberdeen, on to Inverness for a short break, then to Glasgow, Liverpool, Manchester and finally to Birmingham, returning to London by June 17.

During summer Gayus plans to tour the Southern Counties, and later in the year will be visiting Wales and the West Country. In the autumn he plans a visit to Northern Ireland.

The tours are designed to

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CHAMBERLIN GETS NEW MGM POST

MERLE CHAMBERLIN has been appointed to the newly-created post of executive post-production supervisor of MGM's worldwide film activities. The appointment is announced by president Robert H. O'Brien, and Clark Ramsay, vice-president in charge of MGM Studio.

Chamberlin, who has been with the MGM Studio since 1930, will visit the British studio as well as foreign locations, and maintain a closer liaison between film-makers and the company's worldwide facilities.

Ossie Morris honoured

THE British Society of Cinematographers award for 1967, announced at the AGM by president Harry Waxman, goes to Ossie Morris for his photography on "The Taming of the Shrew." A BSC award also went to the House of Samuelson "for their contribution to the film industry."

The nominations included "A Man for all Seasons," Ted More; "Billion Dollar Brain," Billy Williams; "Bonnie and Clyde" (USA) Burnett Guffey; "Far from the Madding Crowd," Nick Roeg; "Half a Sixpence," Geoff Unsworth; "Persona" (Sweden) Sven Nykvist; and "The Whisperers," Gerry Turpin.

SHAPIRO JOINS MORRIS IN LONDON

THE William Morris Agency states that Robert Shapiro, currently an executive in the motion picture department, has been transferred to the London Office.

Shapiro, who has been with the William Morris Agency for ten years, will function in an executive capacity in the motion picture area in the London office operation.

The latest score on Techniscope? Well over 300 major Feature films completed —and many more in preparation.

Technicolor

BOX OFFICE BUSINESS by Bill Altria

'The Fox' makes it a record week

THE warm, sunny spell and the European Cup Final hit business in the West End and suburbs last week, though there was a revival with the drop in the barometer on Spring Holiday Monday.

In spite of conditions, there was a number of bright spots in the West End. Warner-Pathe's "The Fox" concluded the opening week with a colossal take of £14,157—a record first week for a non-hard-ticket show at the Warner showcase. The Raymond Stross production also scored a big success playing concurrently at the ABCs Fulham Road and Edgware Road and was held for a second week.

MGM's "2001: A Space Odyssey" is firmly established as a blockbuster at the Casino-Cinerama with a fourth week return of £12,044.

UA's "The Charge of the Light Brigade" keeps the Odeon, Leicester Square, in the top bracket, but its limited season ends here next week when it transfers to the Metropole on June 13, making way for Rank-Universal's "A Lovely Way to Go."

MGM's "Doctor Zhivago," against the general trend, moved up to £6,191 in the 109th week. Paramount's "Half a Sixpence" and Rank-Universal's "Thoroughly Modern Millie" were a bit lighter, but not much.

MGM's "Blow-up" has returned to the West End for yet another run at the Ritz, with a notable return of £1,730 in the opening five days at this 412-seater.

Paramount's "No Way to Treat a Lady" scored again with a second week take of £3,592 at the 414-seater Prince Charles.

And Columbia's "Luv" opened at the Rialto with £1,800 in five days.

Columbia's "How to Save a Marriage . . ." earned a second week's run at the Kensington Odeon with a take of £2,900 in the first five days and £2,200 in the same period at the New Victoria.

There was a showbiz turnout for the premiere on Thursday of Rank-Universal's British comedy, "Work is a Four Letter Word," the first directorial assignment for Peter Hall, and the first film in which pop star Cilla Black plays a straight role. Thanks, Dave Golding, for that lovely basket of mushrooms. Hope the box-office results are just as luscious.

WEST END

Warner (1,565): "**The Fox**" (Warner-Pathe) went on to set a non-hard-ticket record in the 1st week—**£14,157.**

Prince Charles (414): "**No Way to Treat a Lady**" (Paramount) scored again in the 2nd week—**£3,592.**

Odeon, Kensington (1,894) and **New Victoria** (2,600): "**How to Save a Marriage —and Ruin Your Life**" (Columbia) opened strongly with **£2,900** and **£2,200** in the first five days. It holds for a 2nd week at Kensington.

Curzon (540): "**Closely Observed Trains**" (Curzon) held with **£2,848** in the 3rd week.

Rialto (595): "**Luv**" (Columbia) opened to **£1,800** in the first five days.

Ritz (412): On another return engagement, "**Blow-up**" (MGM) opened big with **£1,730** in the first five days.

Pavilion (1,186): "**Eight on the Run**" (UA) slowed to **£2,332** in the 2nd week.

Cameo-Poly (620): "**Vivre pour Vivre**" (UA) eased to **£1,691** in the 8th week.

Studio One (556): "**Fantasia**"' (Disney) was a shade lighter at **£1,450** in the 9th week.

★ SPECIAL PRESENTATIONS

Casino-Cinerama (1,127): "**2001: A Space Odyssey**" (MGM) did not lose much weight in the 3rd week—**£12,044.**

Odeon, Leicester Square (1,994): "**The Charge of the Light Brigade**" (UA) still hefty took **£9,219** in the 8th week.

Empire (1,330): "**Doctor Zhivago**" (MGM) still showing an upward trend took **£6,191** in the 109th week.

Astoria (1,350): "**Half a Sixpence**" (Paramount) held firm at **£4,641** in the 23rd week.

Odeon, St. Martin's Lane (735): "**Thoroughly Modern Millie**" (Rank-Universal) held its own at **£4,222** in the 33rd week.

Metropole (1,394): "**Don't Look Now . . .**" (Rank) tapered to **£1,911** in the 3rd week.

Windmill (318): "**In the Heat of the Night**" (UA) lost a bit of headway—**£1,306** in the 9th week.

Dominion (1,712): "**The Sound of Music**" (Twentieth Century-Fox)—166th week.

Odeon, Marble Arch (1,360): "**Doctor Dolittle**" (Twentieth Century-Fox)—26th week.

Carlton (1,159): "**Work is a Four Letter Word**" (Rank-Universal)—1st week.

Columbia (706): "**A Man for All Seasons**" (Columbia)—6th week.

Royalty (862): "**Romeo and Juliet**" (Paramount)—9th week.

Odeon, Haymarket (600): "**The Winter's Tale**" (Warner-Pathe)—2nd week.

Cameo-Royal (399): "**Her Private Hell**" (Schulman)—23rd week.

Cameo-Moulin (252): "**Massacre for an Orgy**" (Antony Balch)—29th week.

Cameo-Victoria (660): "**La Nuit Infidele**" ("Unfaithful Night") and "**Le Grand Dadais**" ("Virgin Youth") (SF Dist)—2nd week.

Gala-Royal (435): "**Here we go Round the Mulberry Bush**" (UA)—1st week.

Berkeley (544): "**Un Homme et une Femme**" (UA) and "**Le Bonheur**" (Gala)—46th week.

Continentale (486): "**Seventeen**" (Gala) and "**Sex Quartet**" (Gala)—25th week.

Paris-Pulman (250): "**Mahanagar**" (Contemporary)—3rd week.

SUBURBS

Rank-North: "**Custer of the West**" (CIRO) opened strongly but, like the rest, felt the effect of the European Cup final and the warm spell.

Rank-South: "**New Face in Hell**" (Rank-Universal) was about average in the circumstances.

ABC-North: "**Counterpoint**" and "**The Pink Jungle**" (Rank-Universal) was a bit below par.

ABC-South: "**Witchfinder General**" (Tigon) again did well above average business.

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Dear Maurice,

Just a few lines to congratulate you on the success of "IN THE HEAT OF THE NIGHT" and "A MAN AND A WOMAN" programme at the Tatton, Gatley last week.

Taking well over 50% money, the business built up each night and reached the climax on Saturday evening when we filled every seat in the house and left a large queue outside the cinema refusing to leave long after the show had commenced, hoping I presume, that some miracle may occur and seats would become vacant, of course being once nightly this could not happen.

The word of mouth on this programme has been tremendous and in view of this, would you please reserve copies for the Davenport for two weeks commencing July 1st.

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Kind regards,

Yours sincerely,

Jack Edge.

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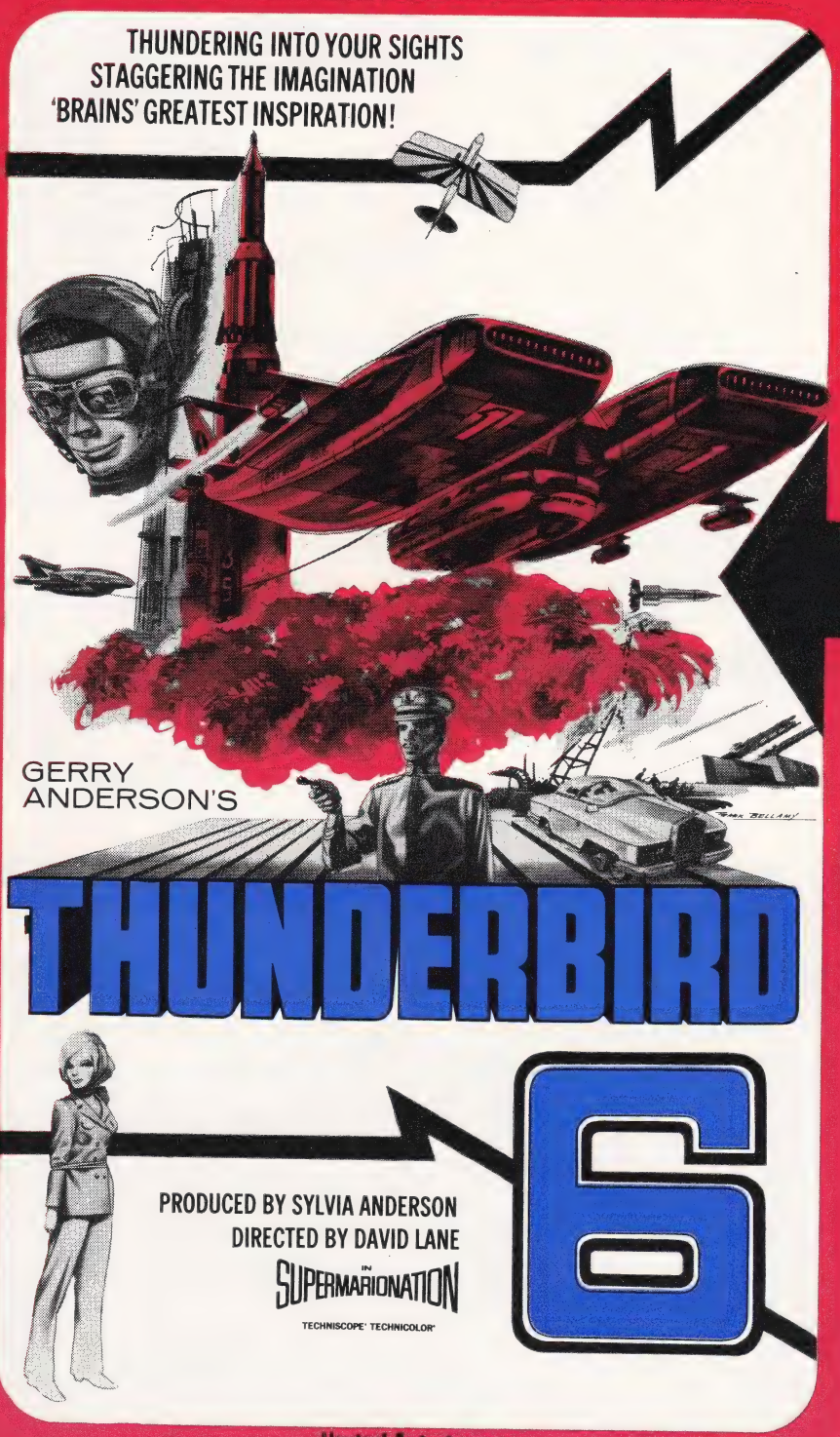


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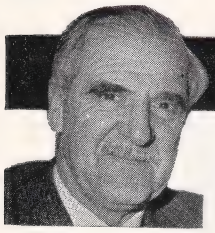
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REVIEWS edited by GRAHAM CLARKE

Work is a Four Letter Word

Rank/Universal. U. British. In Technicolor. Starring David Warner and Cilla Black. Produced by Thomas Clyde. Directed by Peter Hall. Screenplay by Jeremy Brooks. Director of photography Gil Taylor. 93 minutes. Release not yet fixed.

SATIRICAL COMEDY. Val Brose is a young eccentric who does not like work and has an obsession about growing mushrooms in the cellar of the slum-like home that he shares with his moronic and rather lecherous father. His girl friend, Betty, persuades him into marriage and into taking a job with DICE, the vast automated firm that dominates the whole neighbourhood. Val accepts the job—in the DICE power station—because it allows him to live near the steam heat needed for the cultivation of a hallucinogenic mushoroom he has created. Val's eccentricities drive the DICE managing director, Mr. Price, and the personnel officer, Mrs. Murray, to the verge of gibbering, but he "solves" their problems by feeding his happydrug mushrooms to them and members of their staff, so that they happily destroy their own power station. Then Val and Betty walk away from the automated dominance of DICE—but they are still, it seems, going nowhere.

Audiences will have to keep very wide-awake to follow this plot and the general public, except those who liked "Morgan,' may find it beyond their interest. Smart stuff for the trendy clique.

Production.—The film has been based on the play, "EH?" by Henry Livings, who is acknowledged as a clever writer for the theatre, but the translation to the cinema does not seem to fit. The film gives the impression that script-writer Jeremy Brooks and director Peter Hall have enjoyed an exercise in knocking down their favourite paper dragons. It is all so terribly smart, clever and despairing that it too often forgets to be funny: sharp and witty dialogue is carried to banal situations and there is a juvenile lack of restraint in the final, wild, farcical scene of destruction in the power station. David Warner plays the part of Val entirely as an extension of his very similar role in "Morgan:" he has moments of high humour, but not many of charm. Pop-star Cilla Black appears as Betty and looks as pleasantly gormless as the character demands. The main sufferers by Val's egocentricity, Mr. Price and Mrs. Murray, are excellently overplayed by David Waller and Elizabeth Spriggs.

Points of appeal.—"Trendy" comedy, the name of Livings, colour, eye-catching title, U certificate and quota value.

TRADE SHOWS

LONDON

June 17

Mining Review No. 11. Data. Celluloid. 10.30am.

LATE EXTRAS (London)

June 11

Targa Florio 500. DUK. Films. Celluloid. 10.30am.

June 12

A Question of Rape. Miracle. Wardour Preview Theatre. 10.30am.

How to Seduce a Playboy. Crocodile Safari. New Realm. Cinephone. 11.50am.

June 13

What's so Bad About Feeling Good. Rank. Own. 10.30am.

June 14

The Lost Continent. Warner-Pathe. Studio One. 10.30am.

KINE Booking Guide

DARK NIGHTS IN ST. PAULI. Amanda. German. Subtitled. 87 min. X. Stars: Margot Hildenbrand, Tom R. Riedel, Lifka Werner, Dagmar Schneider.

Drug traffic drama. Story very complicated and confusingly told, cast coherent. **Poor stuff for specialist halls.**

†LUV. Columbia. US. In Eastman Color and Panavision. 95 min. X. Star: Jack Lemmon.

Crazy comedy about marriage. Story, based on the stage play, not as funny as it should be, situations overdrawn, talented cast hard-working. **Booking for selected situations.**

MADCHEN, MADCHEN (Girls, Girls). Amanda. German. Subtitled. 102 min. X. Stars: Helga Anders, Jurgen Jung.

Sex drama. Plot uneventful and stodgily told, development slow, acting so-so. **Mediocre material for specialist situations.**

REVENGE OF THE VAMPIRE. Border. Itailan. English dialogue. 88 min. X. Stars: Barbara Steele, John Richardson.

Satanism melodrama. Story preposterous but well told, atmosphere effectively spooky, cast sound. **Useful fare for all but better-class situations.**

†STING OF DEATH. Border. US. In Eastman Color. 75 min. X. Stars: Joe Morrison, Valerie Hawkins.

Horror drama. Story fantastic, direction pedestrian, dialogue self-conscious, monster unconvincing. **Shaky support, solely for the uncritical.**

VIRGIN YOUTH. New Realm. French/German. Subtitled. 90 min. A. Stars: Eva Renzi, Jacques Perrin, Daniele Gaubert.

Drama of young love. Story obscure and static, treatment mysterious with too many flashbacks, acting adequate. **Very specialised offering.**

***†WORK IS A FOUR LETTER WORD. Rank/Universal. British. In Technicolor. 93 min. U. Stars: David Warner, Cilla Black.**

Satirical comedy. Story farcical and crazily serious, direction consciously clever, destruction unrestrained. **Smart stuff for the trendy clique.**

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*BRITISH QUOTA PICTURE †IN COLOUR

Luv

Columbia. X. US. In Eastman Color and Panavision. Starring Jack Lemmon. Produced by Martin Manulis. Directed by Clive Donner. Screenplay by Elliott Baker. Director of photography Ernest Laszlo. Music by Gerry Mulligan. 95 minutes. Release: June 30, 1968.

CRAZY COMEDY about marriage. Harry Berlin, mad with self-pity over his complete failure in life, is about to throw himself off Brooklyn Bridge, when he is coincidentally stopped by his old schoolmate, Milt, who insists on taking him home to meet his wife, Ellen. Milt, whose marriage is a failure and who wants to marry Linda, a nubile gym instructress, throws Harry and Ellen together. Harry then marries Ellen, and Milt marries Linda; but Ellen and Milt soon discover that Harry and Linda are both natural layabouts. When Milt again meets Ellen they fall in love for the second time, and Milt arranges for Harry to meet Linda. The new pairings are settled when all four fall off Brooklyn Bridge.

As a comedy this film largely misfires, but it may attract those who like out-of-the-way stuff. Booking for selected situations.

Production.—The film has been adapted from the play by Murray Schisgal, which had a big success in New York, but something desperate seems to have happened in translation to the screen. The crazy, mixed-up situation of husbands and wives swapping and re-swapping partners ought to have been funny; but the laughs are few; the humour often has a nasty, leering cynicism, and the director continuously holds too long on to comedy situations that needed sharp cutting. The talented cast works very hard. Jack Lemmon, whose sense of comedy is acute, does his best for the character of Harry, but not even he can make a nasty personality nicely funny. Newcomer Elaine May, as Ellen, is obviously a comedienne to be seen again; and Peter Falk gives a typically fast-talking performance as Milt. Nina Wayne (Linda) has far less to do and does it adequately.

Points of appeal.—Crazy comedy, Jack Lemmon, colour and wide screen.

continued on page 152

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REVIEWS

from page 150

Revenge of the Vampire

Border. X. Italian. English dialogue. Starring Barbara Steele and John Richardson. Produced by Massimo de Rita. Directed and photographed by Mario Bava. Screenplay by Ennio de Concini and Mario Sarandrei. Music by Roberto Nicolosi. 88 minutes. Release not fixed.

SATANISM MELODRAMA. The story starts in the seventeenth century when Asa, a witch, is killed and dies promising revenge on her own, noble, family. Over a hundred years later Professor Kruvajan and his companion, Dr. Gorobek, by chance enter the crypt where Asa is buried and Kruvajan accidentally brings her back to life with a drop of his blood. With her Satanist slave, Prince Juvatcich, risen from a vampire's grave, Asa kills her relative, Prince Vajda, as well as Professor Kruvajan. Vajda's daughter, Katia (who is the dead spit of Asa) is only saved at the last moment by the love of Dr. Gorobek. The evil spell is finally broken when the villagers burn the reincarnated Asa at the stake.

Preposterous claptrap, but quite well done and spooky enough to please unsophisticated customers. Useful fare for all but better-class situations.

Production.—Mario Bava, who wrote and directed this bit of professional spine-chilling, has a good command of this particular medium and knows how to get the best out of apparitions, rambling castles, graveyards, crypts, swirling mists, unearthly shrieks and unexpectedly sudden storms of wind and thunder. Period costume helps, and all that is missing is colour. The direction is, perhaps, a bit slow, but the highlights are satisfyingly horrific and the dubbed dialogue is above average. Barbara Steele has an effectively high old time doubling the parts of the evil Asa and the good Katia, while John Richardson is a sturdy hero as Gorobek. The supporting cast is sound.

Points of appeal.—Satanism, spooky horror, strong atmosphere, useful title.

Sting of Death

Border. X. US. In Eastman Color. Starring Joe Morrison and Valerie Hawkins. Produced by Richard S. Flink. Directed by William Grefe. Screenplay by Al Dempsey. Directors of photography Julio Chavez and Julio Roldan. Music by Al Jacobs and Lon Norman. 75 minutes. Release not fixed.

HORROR DRAMA. Dr. Richardson and his assistants, John Hoyt and horribly scarred Egon, are on a remote island in the Everglades studying the stinging jellyfish known as Portuguese-Man-of-War. Several mysterious deaths occur, apparently caused by a giant jellyfish. Actually, the culprit is Egon, who has established an underwater cave laboratory of his own where he breeds huge "men-of-war" and, himself, turns into a lethal, jellyfish-headed monster. Egon meets his just end, eventually—but not before he has slaughtered a whole party of marine biology students who unwisely and rudely mocked him for being scarred.

Highly-coloured nonsense, this film has the virtue of economical footage. Shaky support solely for the uncritical.

Production.—The film starts promisingly with the monster doing in a sunbathing girl, but it soon loses its mystery as well as its grip on the art of spine-chilling. Even for this type of horror fantasy it is a particularly silly plot, and the self-conscious dialogue doesn't help. Nor, unfortunately, is the monster very convincingly created. A cast without any star names struggles valiantly with this material and does better than it deserves. Another good point is the underwater photography.

Points of appeal.—Horror, monster, title, colour.



Virgin Youth

New Realm. A. French/German. Subtitled. Starring Eva Renzi, Jacques Perrin and Daniele Gaubert. Produced by Michael Cousin. Directed by Pierre Granier Deferre. Screenplay by B. Poirot-Delpech. Director Andreas Winding. 90 minutes. Release not fixed.

DRAMA of young love. Alain is on trial for manslaughter of a stranger whom he fought after a car collision. In flashback the witnesses recall how he came to be in a mood to hit a stranger. Alain was a student, living with a doting mother and engaged to a beautiful girl, Emmanuelle, but he wanted more out of life. At a night club he met a German model, Patricia, and she quickly became his mistress. On holiday together in St. Tropez they met Emmanuelle with Alain's friend, Germain, and Patricia's former lover, rich man Poloni. Alain, unable to decide which girl he really wanted, dashed off in a car to the fatal accident that brought him to court.

Only very perceptive and attentive viewers will be able to follow the ideas in this film and, for that reason, it is likely to have only a rarified appeal. Very specialised offering.

Production.—This is the kind of film (usually spawned in France) where the production team seem to be deliberately challenging audiences to guess what it is all about. The story starts with the final scene, that of Alain setting fire to a car he has borrowed; flashes to the trial scene and thence back and forth from the trial to the events that led to it. This cutting is frequent, jerky and, at times, confusing while very little actually happens—most of the action, it seems, being in the mind of the hero. Jacques Perrin plays this part with a reserved detachment that makes for disinterest in the character until his penultimate, emotional outburst. Eva Renzi has a restless charm as Patricia, and Daniele Gaubert is a dignified Emmanuelle.

Points of appeal.—Sex, youth and title.

Madchen, Madchen
(Girls, Girls)

Amanda. X. German. Subtitled. Starring Helga Anders and Jurgen Jung. Written and directed by Roger Fritz. Director of photography Klaus Koenig. Music by Fatty George. 102 minutes. Release not fixed.

SEX DRAMA. After a spell in a reformatory where she was sent for encouraging her middle-aged employer to rape her, Angela returns to the factory where she used to work. She meets Junior, her employer's son, and father still being in prison, they become lovers. When father, a handsome lecher, does come home, he expects Angela to carry on where they left off, but she leaves them both, father and son, and neither of them seems to worry much. But Anna, their well-sexed housekeeper is delighted.

This is a long, slow pull to an undetermined destination and the journey seems hardly necessary. Mediocre material for specialist situations.

Production.—The German creators of this film have a stodgy outlook on sex that robs it of its normal interest, and they have not helped their case by their choice of stars. Helga Anders, as Angela, has youthful movement, but a face that looks naturally disagreeable in repose; while Jurgen Jung (the son) has sharp features that suggest cold cruelty. Netither of them has the personality to hold together a small story slowly told and ending as you were.

Points of appeal.—Sex, title.

Dark Nights in St Pauli

Amanda. X. German. Subtitled. Starring Margot Hildenbrand, Tom R. Riedel, Lifka Werner and Dagmar Schneider. Produced and directed by Gunter Schlesinger. Screenplay by Harold Gabriel. Director of photography Klaus J. Merl. Music by Chapell de Wolfe. 87 minutes. Release not fixed.

DRUG traffic drama. The Hamburg police investigate the death by poisoning of a night-club singer, Margitta, and find that she was killed because she tried to break away from working for a gang of drug traffickers. As a result, the leaders of the gang are all arrested.

This is a complicated crime story told in an unnecessarily complicated way that destroys its interest. Poor stuff for specialised halls.

Production.—The heaviness that is a fault of so much German film production leans dreadfully on this scrappy tale of tarts and drug-peddling. The narrative jumps confusingly from one obscure aspect of the plot to another, but, fortunately, all is more or less explained at the finish. The acting is more lively and coherent than the script and direction.

Points of appeal.—Sex, drugs and title.

THREE-PART BERLIN FESTIVAL

THIS YEAR'S Berlin festival programme is again divided into three sections: a Film Art Competition for long and short films; an Information Show; and a Film Show of the Countries.

In the film art competition the international jury will award Gold and Silver Bears to the top productions, and in addition the jury will be able to award a silver bear as a special prize for a director's first feature film. This is designed to draw attention to the works of young talented script writers and directors.

The information show presents out of competition films of artistic value which, on formal grounds, could not be included in the art competition.

The film show of the countries is for individual countries, producers or distributors to present films of their own choice which have so far been unknown in Germany, and so test audience reaction.

The week of young cinema, introduced two years ago, will this year be representing the young Canadian film-makers.

There will also be a retrospective dealing with the most successful talkies of Ernst Lubitsch; master-works by Abel Gance, the well-known pioneer of French silent film-making; and short comedies by the American comedian W. C. Fields.

The international film fair, which includes a large number of film screenings, and serves as a meeting place for film dealers from all parts of the world, will be held for the tenth time.

Twenty-four countries have so far accepted the invitation to take part in the festival. The festival takes place from June 21 to July 2.



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Script editor Malcolm Hulke says . . .

Australia can become a world film and tv centre

BACK last week came Malcolm Hulke, after four months in Australia, where he has been working on a tv film series he created himself, " Woobinda Animal Doctor."

Hulke, a leading member of the Writers Guild, writer for " The Avengers " and script editor of " Mrs. Thursday," had some brickbats as well as bouquets for the Australian industry.

He noted, for instance, that "the Aussie tv industry places too much power in too few hands. There is too much nepotism in that country." But against that Hulke likes Australia and would like to go there again—but only as my own boss or working for a real professional."

According to Hulke, professionalism in television is only just beginning to be recognised as the in-thing down under. " Until about a year ago there was little incentive for Australian producers and writers to make programmes for the minimum of four tv stations in almost every major town and city in the country."

NEW RULE PAID OFF

Up to then, while the Australian law required that 50 per cent of all television output should be home-produced, it included everything from news, weather forcasts, and schools broadcasts to toddlers' story time. Last year, however, a new rule required that each station should produce a weekly minimum of thirty minutes of locally originated drama.

Thus was created a situation which called for trained directors, producers and writers. Moreover, when the programmes began to appear, these shows, produced under duress and to everyone's astonishment, soared up to the top ten.

Hulke listed a few of the dramatic programmes which had created such a reaction among the Australian viewers. They were " Homicide," produced by Crawford Productions in Melbourne with Glyn Davies, who handled " No Hiding Place," as script editor; " Motel," a five-day serial expensively produced by Channel 7 which was a very expensive version by Australian standards, of " Crossroads," and from ATN7 " McGooley," a half-hour comedy series starring John Meillon which is among the most popular comedy shows ever screened on Australian television.



Australian Television consists of four channels. The ABN (Australian Broadcasting Network) is similar to the BBC; ATN 7 (Amalgamated Television Services) is owned by the Fairfax Group which in turn controls and owns several leading Sydney papers; TCN 9 (Consolidated Television) is owned by the Packer Group of companies including the Sydney Daily Telegraph; and Ten 10 owned by the Bank of New South Wales, Amalgamated Wireless Australia, and a theatre group.

The three commercial stations come under the control of the Australian Broadcasting Control Board, which can revoke licences if the contractors do not keep to the Act.

But following the success of local drama shows the Control Board has had little to do, as channel after channel is beginning to try and compete with new scripted local programmes. There is " This Day Tonight," a six-day half-hour documentary produced by ABN, and " Contrabandits," an adventure series of one-hour episodes.

MOST SUCCESSFUL

At ATN, in addition to " McGooley," a new comedy series is being made with Tony Hancock, and a new dramatic series entitled " Dooggara Kid " dealing with the adventures of an aboriginal boxer.

TCN, while not making any drama shows itself, is taking quite a number of programmes made by independent producers. The channel shows " Skippy the Bush Kangaroo," a tv film series which is probably the most successful film show ever made in Australia, and " Hunter," a taped adventure series also made by Crawfords of Melbourne.

There is no drama on Ten 10 at present because, as it is only three years old, it cannot yet afford it.

So today Australia offers a greater opportunity for writers than at any time in the history of the industry. Says Hulke: "The Writers Guild in that country reflects this change in the rapid increase of its membership during the last twelve months. Of its 350 or so members, fifty have joined in the past year.

"Despite its growing importance and strength, the Guild has yet to enjoy a single overall industry agreement on fees and conditions. It has to hold separate negotations with the employers or producers every time a new series is planned for production."

Acording to Hulke the original function of the television film producers was to sell programmes overseas. The film series for children, such as " The Terrible Ten," " Magic Boomerang " and " Seaspray," were all the work of one producer, Roger Mirams. All his series have since been shown throughout the world.

Today, with a growing and experienced core of writers trained in live television, producers can call on better-quality script writers to handle the more ambitious series now being made, such as " Riptide," the Transpacific-Amalgamated Services of Australia-Associated British one-hour colour production; and Hulke's series, " Woobinda Animal Doctor," a coproduction between Ajax, NLT and Fremantle, which has been presold to Thames Television. Both series have British script editors. " Riptide" has Robert Stewart Banks, "Woobinda " has Hulke.

MAIN WEAKNESS

Economically, says Hulke, there are some great incentives to making film series in Australia. The weather is reliable, for one thing. And the cost of production is about half the figure for a similar type of film made in England ".

"A good quality half-hour show in colour in Australia would cost between eight and nine thousand. It would hardly cost less than £20,000 in this country."

Hulke believes the main weaknesses in the Australian industry is the fact that the technicians tend not to specialise in the craft of film making. In one extreme case a production company hired a top US tv producer to bring his team over and crash train an Australian unit into a fast-moving specialised crew which could produce a half-hour show on film every five days.

Another thing which annoys Hulke is the Australian phrase: " She'll be all right," a philosophy which can be used to excuse a lot of unprofessional activity and is comparable to our " It'll be all right on the night."

Nevertheless Hulke expects to work in Australia again, for he finds the people charming and the country pleasant to live in. " Experience is teaching the industry as a whole that amateurism is holding up the really big development of Australia as one of the world's major film and television centres," he says. " And when that happens I want to be there."



Hammer's Arthur Banks receives the Queen's Award from Sir Henry Floyd.

Hammer Films receives Queen's Award

THE Queen's Award to Industry was presented to Hammer Films by Sir Henry Floyd, Lord Lieutenant of the County of Buckinghamshire, at a ceremony at Pinewood Studios, Iver, Bucks, on Wednesday, May 29.

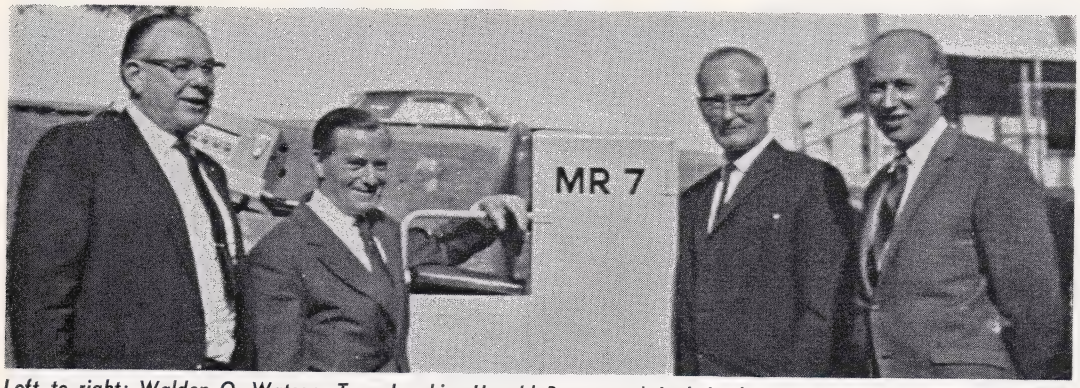
Hammer Films, currently producing "Dracula Rises from the Grave" at Pinewood, gave a luncheon at the studios for Sir Henry and Lady Floyd. Among others present were Christopher Lee, Peter Cushing, Veronica Carlson, Tony Nelson Keys, Aida Young, John Trevelyan, Barbara Ewing and executives and members of the staff of Hammer Films.

James Carreras, Tony Hinds and Brian Lawrence, directors of Hammer, hosted the function.





ABOVE (from top): James Carreras, Sir Henry Floyd and Tony Hinds. Brian Lawrence, Tony Hinds, John Trevelyan and James Carreras. Arthur Banks, Peter Cushing, Veronica Carlson, Christopher Lee and Barbara Ewing. Sir Henry Floyd meeting members of the Hammer staff. Kingsley Amis, James Carreras and Tom Chris. LEFT: The Hammer executives and staff with the Queen's Award.



Left to right: Walden O. Watson, Tony Lumkin, Harold Payne, and Jack Leahy, standing by a new sound recording dolly made by the Minnesota Mining Co. The sound mixer sits high up in the chair by Lumkin's elbow. Its ¼ in. recording machine can run for a full day.

ABP technicians' valuable contacts in Los Angeles

TWO top technicians from Associated British Productions, recording director A. W. Lumkin and camera department head Harold Payne, made valuable contacts with many leading American technicians and trade representatives during their two-week visit to Los Angeles to take part in the 103rd Technical Conference of the SMPTE.

After the conference they visited major studios and equipment manufacturers in the Los Angeles area—they are seen here at Universal Studios with Walden O. Watson, studio recording director, and Jack Leahy, of RCA Burbank.

Payne and Lumkin found the Americans particularly interested in Add-a-Vision, the Elstree-pioneered system which can save up to ten per cent in production time on the floor. There was a great demand at the Los Angeles studios for the colourful brochure recently issued by Associated British to illustrate the production benefits of Add-a-Vision.

The Mitchell Camera Corporation was interested in Payne and Lumkin's research into the problem of camera noise, being carried out through the FPA. And since they had a limited amount of time to devote to discussions on this topic, Mitchell's is sending its own technicians over to Elstree to go more fully into the matter.

Tony Lumkin was also able to open up liaison on a new method of aligning cinema loudspeakers by measurement, on which he has done a good deal of research in conjunction with C. C. Buckle, ABPC accoustics consultant.

'Kohlhaas' back in Bratislava

THE production unit of "Michael Kohlhaas" has returned to Bratislava, Czechoslovakia, to complete filming after location shooting against a number of historic sites.

Based on a story by Heinrich von Kleist, it is being directed by award-winner Volker Schlondorff. It is an Oceanic Film Gmbh production, produced by Jerry Bick, Elliott Kastner and Claude Ganz for Columbia Pictures.

TECHNICOLOR POSTS

ELECTION of Charles Pati and William B. Gorsuch as executive vice-presidents of Technicolor is announced by Paul W. Fassnacht, president and chief executive officer.

Gorsuch, who became Technicolor treasurer in 1966, directs all aspects of inter-divisional financial operations. Pati, who resigned as executive vice-president of Banner Productions Inc to join Technicolor, is responsible for maximum correlation and joint inter-divisional operation of the company's diverse manufacturing activities.

London Screenplays' New York post

SIDNEY KAUFMAN has been appointed New York representative of London Screenplays. Based on the company's office at 145 East 49 Street, New York, he will act on all matters concerning preparation and exploitation of its films for the United States.

Announcing the appointment, London Screenplays chairman Dimitri de Grunwald said Kaufman would also initiate and develop American projects for its production programme.

London Screenplays embarked on a major production schedule, has already completed "Shalako," a Western starring Sean Connery and Brigitte Bardot, and "Run-around," with Virna Lisi and George Segal.

Frisby signed

MIKE FRANKOVICH has signed Terence Frisby to write the screenplay for "There's a Girl in My Soup," one of the films he will make for Columbia Pictures under his independent production agreement.

Frisby's screenplay will be based on his own Broadway and London stage comedy hit.

BFI APPOINTMENT PART OF EXPANSION PROGRAMME

THE British Film Institute has appointed Martin Howells as regional officer (education). He will be responsible for initiating and advising on the specialist use of BFI regional film theatres throughout Britain—seventeen of which are now in operation.

The appointment is an attempt to expand the work of the growing number of regional theatres.

BFI hopes that universities, technical colleges, schools, festival and conference organisers, as well as all aspects of commerce and industry, will use the centres, which have 35mm equipment, and often 16mm, enabling a wide range of films, tv material, shorts and extracts to be used at lectures, conferences, etc.

Howells will advise on suitable material and help plan specialist programmes. The scheme is in operation at regional theatres in Newcastle upon Tyne, Manchester, Bristol, Newport, Malvern, Exeter and Colchester.

Latest BFI regional theatre, at Dartington Hall, near Totnes, Devon, was opened late in May by Stanley Reed, director of the Institute. Opening film was the controversial comedy "Hugs and Kisses" by the young Swedish director, Jonas Cornell.

The 200-seater theatre will run on an eight-day a month basis, in association with the Dartington Arts Society. Special improvements to the "Barn Theatre" (designated as an ancient monument) have been undertaken to modernise and equip if for showing 8, 16 or, most usually, 35mm films.

Talus feature

JOINT managing directors of Talus Productions, Anthony Marriott and Alistair Foot, have appointed John Hammett as promotions manager.

Soon the company goes into film production with its first feature, "Sex and the British," which it will make in association with Launder and Gilliatt Productions for British Lion Films release. The screenplay for this has just been completed by Marriott and Foot.

Previously general assistant manager at Wembley Stadium and manager of the River Room Club, Reading, Hammett will work in close association with Christopher Wood.

Spiegel film

CURRENT best-seller about the downfall of Tsarist Russia, "Nicholas and Alexandra" will be made into a film by Sam Spiegel for Columbia release.

Spiegel, announcing the acquisition of the book, said he would try to get permission to shoot part of the picture in Russia, particularly the Leningrad sequences in the Summer and Winter Palaces.

Universal deal

UNIVERSAL PICTURES has concluded negotiations with Saul David for the move of his company, Saul David Productions, to Universal on a long-term exclusive contract.

David will largely develop his own properties to bring to the screen as top Universal pictures. His initial project will be announced shortly.

John Moloney, of Associated Booking Corporation, represented David in negotiations.

CBS DISTRIBUTION

DISTRIBUTION arrangements have been made for CBS and NGP product in Australia, Italy and Japan, announce Gordon Stulberg, president of CBS Films, and Irving H. Levin, president of National General Pictures Corp.

In Australia it will be distributed by BEF (Film Distributors) Australia Pty Ltd, the distribution arm of the Greater Union Organisation; in Italy by Titanus Distribuzione SPA; and in Japan by Towa Co Ltd.

CAMPLIN

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employed in other directions.

"I am not concerned here with the cinemas that could not in any likely circumstances make a profit. Clearly there have been many examples of these, they have had to close and there is probably nothing that could have stopped them closing.

"But I am concerned at the profitable cinema which has closed because it could be used more profitably either for bingo (and this is where the real competition from bingo comes) or for a site development or, perhaps, for some other reason.

"I am not criticising a proprietor for thus changing the usage, it is his duty to his shareholders or to himself as the case may be to maximise the yield of his investment. I am commenting on the level of cinema profitability that may have contributed to this change.

"I do think, as an example, the level of film rental may have quite a lot to do with this problem. It may be argued that the level of film rental in the UK is not materially higher or may be it is even lower than a number of other countries which have been less afflicted by film closures than has Great Britain. But here I think the point must be made that few, if any, other countries provide the cinema exhibitor with quite so many lucrative alternatives for the use of his investment as does Great Britain with its singularly high urban site values and not excluding the alternative of bingo, which has so wide a following in Great Britain."

Camplin continues that he is not trying "to draw any conclusion other than to suggest that from an industry point of view I believe that a great deal of study is needed in relation to this basic problem of cinema profitability.

"I am particularly trying not to draw any conclusion relative to the level of film rentals. Readers will know as well as I do that the long term implications of doing this could only result, if carried to a logical conclusion, in a disappearance of product which all exhibitors must be trying to protect. But there are many other areas also requiring examination. These lie in the areas of pricing policy, marketing policy, theatre facilities, and theatre sizes, to take only examples.

"What I am trying to do here is to make a plea for an industry-wide examination of this problem, and it is needed before it is too late. Historically the bedrock on which the whole industry was founded was a highly profitable retail outlet, ie the cinema. And, while it would be impossible fully to revert to this position, an adequate level of profitability must be maintained or the decline in the number of cinemas will continue."

TRADE DISPUTES: In his report, Camplin notes that at the time of his writing the first case had not yet come before the Trade Disputes Committee on product allocation. But he understood from the KRS, who act as secretariat for the committee, that a number of inquiries have been made, and it may well be that there are some cases in the pipeline ready to be heard.

TIME BARS.—The grave disquiet among independent exhibitors as to the way in which the industry recommendation, in relation to the Monopolies Commission's recommendation regarding time bars, is working out in practice.

What Camplin thought most concerned independent exhibitors was that "notwithstanding the agreement in the trade restricting the length of the bar which one exhibitor may operate on another to four weeks, or sixteen weeks, as the case may be, there seems to be a general feeling that no real improvement has taken place in the speed in which films are released."

Noting that "the position on this issue is still unresolved at the time of writing," Camplin says it may well be "that a debate is required on it during the annual conference."

PRODUCTION LEVY.—Camplin draws attention to the fact that two proposals concerning the levy—an improvement in the exemption limit, and a more liberal and equitable form of marginal relief—were agreed by the Board of Trade on precisely the basis put forward by the CEA.

But he adds: "It must not be thought that in agreeing two of the CEA's proposals the Government was turning down the other two. It did not turn them down but it did reserve them for further thought in connection with the whole review of film industry legislation which it now proposes."

The two outstanding proposals concerned "average relief," and the increase in the equity factor of 11d.

INDUSTRIAL TRAINING.—CEA had now heard that the Ministry of Labour contemplated an Industrial Training Board for the film industry, but it was still at a very early stage of discussion.

Camplin points out that "it is too early to form any clear-cut conclusion on the way this proposal will develop but the officers of CEA are particularly anxious to see, and have made this clear in discussions they have had with the Ministry of Labour, that if a training scheme is set up to cater for the needs of cinema exhibitors, it is one that is practical in operation, and fair in contribution.

PAY-TV.—"It is probable," says Camplin "that a decision by the Postmaster General (on pay-television) cannot be delayed very much longer and it may well have been made by the time this report comes to be distributed."

SUNDAY BILL.—"There are now, I believe, very genuine grounds for hoping that this Bill will shortly be passed into law and that exhibitors will, thereafter, be free to exhibit films on Sundays without a number of the artificial restrictions which have existed heretofore and without the obligation to pay a charity levy for the privilege of opening."

Camplin continues: "I don't think there is any doubt that a substantial majority of the people of the country supports this freedom and this was clearly evident within the last few months, at least as far as the Principality of Wales is concerned, by a poll conducted there by Social Surveys (Gallup Poll) Ltd.

SUMMER CONFERENCE.—Referring to M. Ian McAlley's address to the Summer Conference 1967, Camplin says: "I think it is important to highlight from his address his statement as to the critical lack of information in this industry, which information is to such an extent important if effective proposals are to be made for arresting the current trend of closures and falling admissions.

"This lack of information, and in any sphere effective management needs effective information, cuts two ways, and first I think one must point to the lack of any effective industry body co-ordinating and collating a lot of the information that, in fact, does exist about the industry.

"Assuming that some such body could be created and could undertake this first task of collation, we would have a far clearer sight than we have at the moment of the information that doesn't exist and that is, nevertheless, needed." Camplin hoped that "we may yet develop some effective organisation to serve the industry in this way."

FILM TRANSPORT.—The result of the preliminary inquiry into film transport being undertaken by PA Management Consultants will shortly become available for discussion and action in the industry. The inquiry arose after CEA had had consultations with the KRS following the "very grave concern" expressed by FTS over the way in which film transport was becoming progressively a more and more uneconomic activity.

MEMBERSHIP.—At the end of 1967 membership of the CEA stood at 1,664, compared with 1,896 at the end of the previous year.

The number of cinemas licensed at the end of 1967 by the Board of Trade was 1,805. The comparable figure of CEA membership (excluding 73 associate members, 24 in Eire and 55 in Northern Ireland) is 1,512. CEA membership represented 83.7 per cent of the possible maximum in England, Scotland and Wales.

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a hundred per cent in favour of it," he added.

Paying tribute to "the marvellous job" done by retiring chairman Roland Chase, the president said the BKSTS had been given a new injection of life due to the work of Chase and the new secretary, Paul McGurk.

Welcoming Bob Pulman as the society's new chairman, he said: "Bob will have the dangerous but adventurous task of organising Film '69, and I know he will make a success of it if we all get behind him."

Chase spoke about the key to the year's improvements which, he said, had been the alteration to the structure of committees. Allocation of funds to certain of these committees in order to accelerate progress of their work, and the acquisition of a first-class society secretary, had been substantial contributory factors.

He praised the membership committee under the chairmanship of David Samuelson. Membership had risen by over 200 more than in any other year. Thanks were also due to A. E. Ellis and the other members of the admissions committee.

He reported that W. G. Altria had taken over chairmanship of the publications committee, and felt sure all would agree that both the content and presentation of the Journal had greatly improved in recent months. "We are most grateful to Bill Altria for bringing a long-needed professional flair to the production of British Kinematograph," he added. Credit was also due to the papers committee, and to Rex Baldock in particular.

The special issue in May had done a great deal to help promote a better image for the society. It was also, he thought, the first issue of the Journal to be published where income exceeded expenditure.

The papers committee had taken over most of the work previously carried out by four committees and was now responsible for originating subjects, for selecting speakers and venues, and presenting all lectures and courses of instruction. As well as the normal programme they had presented a series of fundamental lectures designed to supplement some of the more advanced papers; these had proved helpful and popular.

V. Drum, a member of the committee, had been elected chairman of a sub-committee which had been responsible for complete planning of an education course with the title "Sound for Film and Television," which is to be available to members and others in October.

Chase said great credit was due to all members of the papers committee, particularly to its chairman, D. C. Craven.

The engineering steering committee had standing orders to investigate the possibilities of the society concerning itself with the production and/or distribution of pertinent test materials. It was also asked to deal with technical advisory matters previously the responsibility of the original technical advisory committee.

It was found possible only to consider some aspects of the test materials activity. No sub-committees were formed specifically to act on technical advisory matters. "It is to be hoped that this work will proceed next year and provide the means by which we can employ the talents of more of our members

continued overleaf



Leon Valley retires

A farewell dinner was held last week for Leon Valley, Rank FD's contracts controller—seen here with F. S. Poole, director of sales (left) and F. L. Thomas, managing director—on his retirement after more than fifty years in the industry. For half that time he worked with the Rank Organisation, which showed its appreciation of his service with a presentation and cheque at the dinner, hosted by Thomas, at Kettner's. Valley's popularity in the industry was reflected in the fact that friends travelled to the dinner from as far afield as Yorkshire, Nottingham, Birmingham and Cardiff.

CBS STRESSES CINEMA

CINEMA CENTER FILMS is the title chosen for the production division of CBS Films, according to Gordon Stulberg, president.

Stulberg states: "Since the purpose of our business is and has been to make motion pictures for theatrical release, and not for television, we felt that it was of the utmost importance that our name and image strongly reflect the precise nature of our business."

Scheduled for production in the late spring and early summer are: "The April Fools," an original comedy, which will star Jack Lemmon; "The Reivers," which will star Steve McQueen and is based on the Pulitzer Prize-winning novel by the late William Faulkner; and "Me, Natalie," a comedy-drama which will be directed by Fred Coe.

Completed are "A Quiet Couple," starring Rock Hudson and Claudia Cardinale, filmed in New York, Austria and Italy; and "With Six You Get Eggroll," which stars Doris Day and Brian Keith, and was filmed at the company's Studio Center in Los Angeles.

New duties for Columbia's Wiener

JACK WIENER, vice-president of Columbia Pictures International Corporation and head of advertising and publicity for the company's continental and Middle East territories, will take up new and expanded duties as an executive with the company's European production organisation.

Wiener, who will be working closely with international company vice-presidents Maxwell Setton, head of UK-European production, and John van Eyssen, will be responsible for seeking out new and important projects in Europe for the company's extensive production programme.

Wiener will divide his time between Paris and Rome, as well as other centres of production in Europe.

UNIVERSAL TO SHOOT 'PETER PAN'

"PETER PAN" is to be filmed next year by Universal City Studios.

Negotiations for the filming have just been completed between producer Mel Ferrer and the studios, and shooting is set to start next January.

Jennings Lang, senior vice-president of Universal City Studios states that the film, expected to be one of the most lavish musicals ever—will have a completely new musical score.

It will be released in the UK by Rank.

Universal obtained clearance to film the story from the Great Ormond Street Hospital for Sick Children, to which Barrie willed all rights to his "Peter Pan" properties.

COPRODUCTION

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would be such as to make everyone happy.

Filson, who has also been on a flying visit to Rome to discuss the present situation, emphasised that agreement with the unions was not "all buttoned up." But he thought this one film would work, and hoped it would succeed and show the way. He said the film, which is understood to be on approximately a fifty-fifty Anglo-Italian basis, was "blazing a new path" and he had a feeling that the unions genuinely wanted this experiment. Filson also believed a great number of people wanted to make coproduction films.

The FPA executive was given the results of a review of the method of operation of the Industry Coproduction Advisory Committee, and efforts to secure a start on Italo-British coproductions were also described.

SET.—"Propaganda to secure reclassification of film production as a manufacturing industry was described," says Filson in his statement following the executive meeting. He was not prepared at the present moment to detail the FPA's action, but said: "We are doing a great amount to get something moving on SET. We really are being active and hope it will have its effect."

PAY-TV.—Distribution of the pay-tv levy for the period from its inception to October 7, 1967, is likely to take place fairly soon.

John Walton, FPA general secretary, explained that the money would have to be dealt with shortly or there would be tax problems. The levy was 6 per cent of the revenues for the showing of films.

LEGISLATION.—At the FPA's meeting with Mrs. Dunwoody, Parliamentary Secretary, Board of Trade, the CFC's review of films legislation was discussed. The executive was given a report of the meeting but the FPA director declined to give details of the discussion to the trade press.

COMMITTEES.—Review of the various committees (other than the executive) took place at the meeting of the FPA executive, and on representation on outside bodies. Various adjustments were made pending a thorough overhaul of the committee structure due to take place later in 1968.

MEMBERSHIP.—Intertel (VTR Services) Ltd (Trevor Wallace) was welcomed as a producer member.

FELLOWSHIPS

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tion of trailers for theatrical motion picture films. For many years Miss Harris has, with her ability to employ all available techniques, been responsible for the consistent production of monochrome and colour trailers which, together with originality and high quality screen presentation, have embodied a unique combination of both the commercial and artistic requirements of the user."

David Samuelson received his fellowship "In recognition of his very active work for this society in many technical fields at home and abroad, including collaboration with the Society of Motion Picture and Television Engineers of America. His technical contributions to developments in motion picture camera mountings, camera optics and specialised operational equipment for aerial and sea photography have produced significant advances."

Harold Bastie's fellowship was conferred "In recognition of his contribution in the film production and television industries over many years. Carrying on the tradition of first-class constructional workmanship, established by his father the late Percy H. Bastie, he has promoted, designed and produced professional accessory motion picture equipment used in all parts of the world. His instant readiness to place his experience at the disposal of all has endeared him to many people for many years."

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who have contributions to offer," said Chase.

On Film '69, he said it was hoped to be able to stage a really first-class international conference with papers and contributions from the USA and Europe, both East and West.

"We want to establish London as the European centre of motion picture technology," he continued, "and the BKSTS as the European equivalent of the SMPTE. For our patrons I hope it will promote home and export sales."

Referring to the delegation of over sixty society representatives who had attended the recent SMPTE conference in Los Angeles, Chase said it was a great success, establishing and building up, as it did, a considerable degree of goodwill between the BKSTS and its sister society in the US.

Chase felt the society was fortunate in having the support of Dennis Wratten as its president. His enthusiasm was very considerable and his help and advice had been invaluable during his term of office.

Of Paul McGurk, who joined the society as its secretary last summer, Chase said: "He has already fully demonstrated his ability to understand the objects, aims and the needs of the BKSTS." He had personally persuaded a number of additional companies to become patrons, and individuals to become members. "With continued encouragement and some freedom of action, his initiative will, I am sure, benefit our society considerably."

The treasurer's report indicated a successful year, with the income and expenditure account showing a surplus of £871.

This year the subscription income was very buoyant and the society was hopeful that the patrons' subscriptions would increase.

New vice-presidents are D. J. Craven and D. W. Samuelson.

W. G. Altria, C. B. Watkinson, D. J. Corbett and D. T. V. Drumm are newly-elected members of the council, under the chairmanship of R. Pulman. Other members of the council are R. J. T. Brown, E. J. Drew, R. F. Ebbetts, B. Honri, N. H. King, and G. W. Stanwix. A. E. Ellis takes over as hon. treasurer from B. J. Davies.

LIM-Grand National deal

SALE of all advertising accessories for Grand National Pictures will in future be handled by Lim Publicity Services of 1A Montague Mews North, London, W.1. Telephone 935 1251.

LONG SHOTS

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week bigger than the first, a long run seems assured.

African Consolidated Theatres, releasing the picture in SA, is thrilled with the opening. The exposure in SA is the first in a country outside the UK and the US.

Royal visitor

VISITING Pinewood recently, **Princess Margaret,** I gather, showed a keen interest in the processes of film production, particularly cinematography.

She saw the sets for Hammer's "Dracula Rises from the Grave," and, I am told, was sorry she missed Christopher Lee who was away from the studio filming on location. However, the Princess admitted that Dracula scared her.

Good progress

CONVALESCING in Venice after a major operation, **Harold Baim** writes to say he is making good progress and expects to be back in London in about four weeks.

Harold said his time in hospital was made bearable by the scores of letters from friends and business acquaintances, particularly as he was not allowed visitors. Now, he adds, the Italian sun is working its magic on him. His address: Palazzo Contarini, Dorsoduro 1057, Accademia, Venice.

Memories

IT WAS a day for memories on Tuesday.

There was a fund of anecdotes recalled at the Cinema Veterans reunion dinner. Newly-elected President **Charles Brown,** also the dedicated hon. secretary, related a number of amusing and fascinating stories of his early experiences in the business, dating back to the days of FBO in Soho Square.

Then those young veterans, **Arthur Abeles** and **Harry Roelich,** added their quota of recollections. Arthur, witty and subtle, is one of my favourite speakers and it is a pity that we do not hear him more often.

At the AGM before the dinner **Arthur Taylor** was elected vice-president.

The Veterans were delighted that **Bert Chambers,** president 1936-7, and a founder member, and such stalwarts as **George Pearson** and **Albert Spencer-May,** in their nineties, remain active.

They honoured the memory of **Bill Harcourt** who, sadly, died just before the conclusion of his term in office as president. The "Ernie Blake Mug," traditionally presented to the retiring president, was handed over by **Dennis Wratten** to Bill's son, Tony. Mrs. Harcourt had expressed the wish to have it in memory of her beloved and the honour conferred upon him by his fellow Veterans.

The attendance this year was up; and so, too, were the proceeds of the raffle—£367 will go to the CTBF. Plus the proceeds of the auction. **Arthur Harris** successfully bid £25 for a magnum of Napoleon Brandy, donated by **Sam Eckman,** before he returned to the US; **Macgregor Scott** captured a box of Havanas for £25; **Sidney Shurman** paid £25 for a transistor radio, donated by **Fred Thomas;** and **J. W. Davies,** who doesn't touch the hard stuff, coughed up £15 for a dozen bottles of vintage wine, donated by **Frank Whittam.**

Honoured

EARLIER in the day the trade honoured my contemporary, **"Willie" Williamson,** at the lunch organised by the Film Publicity Guild to mark his fortieth anniversary in the business.

The measure of Willie's popularity was that nearly 250 trade personalities from all sides of the industry joined in the celebration.

The choice of **Fred Thomas** as chairman was apposite, for Willie worked with Fred at the Cinema for eleven years, and with Fred's wife, Molly, when she was editor, for a much longer period. Fred knows of Willie's work for the industry and dedication to the paper better than anyone, other, of course, than Mollie.

Tributes were paid also by **Carl Foreman,** representing, as he put it, not only American producers but also British screenwriters, since he was recently elected president of the British Screenwriters' Guild; **Harry Roelich,** president of the CEA, and **Theo Cowan,** president of FPG. Anticipating Willie's veteran status, **Charles Brown** presented him with the Cinema Veteran's tie, badge and cinema pass.

The presentation gifts from well-wishers —a handsome stereo radiogram and a cheque to buy a few records. But first a bouquet to the lady behind the man—Willie's wife, Mary, who has nobly shared the trials and tribulations of a journalist's life.

Association renewed

BY coincidence, I saw **Sam Eckman** in a war-time newsreel clip shown at the MGM private theatre last week.

Sam was seen presenting a bronze model of the MGM lion as a mascot to the 427 Squadron of the Royal Canadian Air Force, adopted by MGM in 1943.

The CO of the Squadron, now based in Germany, asked for the association to be renewed. So Michael Havas invited the CO and members of the squadron to a cocktail party at MGM, while they were on a visit to England. They saw the film and were presented with a copy for the squadron's archives. An appropriate gift for the squadron's silver anniversary this month.

Dora in demand

NO REST for Britain's top production publicists these days—there's so much going on! **Dora Dobson** finished on Palomar's "The Birthday Party" at Shepperton studios and was looking forward to a short break. But 48 hours later she found herself in Munich, where she had been hastily summoned by young producer-director **Michael Winner** to work as unit publicist on his "Hannibal Brooks." **Richard Laver,** who had been lending a hand, had, unfortunately, had to go into hospital out there.

Based on Munich, the all-location United Artists release is currently shooting at Igls, near Innsbruck. About a prisoner of war who escapes over the alps—with a four-ton elephant as travelling companion!—the action comedy stars Oliver Reed and Michael J. Pollard.

Tailpiece

BY the way, **"Willie,"** if you do receive letters addressed to me at your office, please send on the cheques. I owe that thought to **Bill Farmer.**

SCMA

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keep a personal contact between officers and members, and a very high value is placed on this aspect of the society's operations.

On the present tour Gayus will be meeting chairman and secretary of the Leeds branch, John Clark and Tony Bridger; in Newcastle, chairman of the branch, Frank Gallagher. While in Edinburgh he will visit all society members in the area.

In Aberdeen Gayus will meet the society's president, Geoffrey Ramsden, as well as branch officers and members. Bill McLarty and Donald Cameron, chairman and secretary in the Glasgow area, will be visited, as well as other branch officers. And in Liverpool there will be meetings with branch secretary Vic Moss and branch chairman George Cranfield.

Chairman of the Manchester branch, Ken Pickering, and its secretary R. G. Cussons will be visited; and in Birmingham, branch chairman Tom Minton and secretary Albert Harris are among the officers and members on Gayus' itinerary.

UA LEAD

from page 143

proposed that morning matinees should be arranged for "Thunderbird 6" where this is practical.

The package will be backed by a big advertising and promotion campaign. The advertising has been specially designed, as shown in UA's double spread on pages 148 and 149 in this issue, to make it clear to the public that there are in fact two separate programmes—one for the afternoon and one for the evening.

It will be seen that the initials of the company, UA, figure in the ad by the placing of the U programme on the left and the A programme on the right. UA has prepared an extensive trailer campaign for the package. Some 400 copies of trailer material will be circulated. Trailers will be available for screening two weeks in advance of playdate.

It is proposed that trailers for the evening programme should be screened in the afternoon programme and vice versa.

CLASSIFIED ADVERTISEMENT RATES

Situations Vacant	..	9d. per word
Situations Wanted	..	4d. ,, ,,
Financial	..	1/- ,, ,,
For Sale & Wanted	..	1/- ,, ,,
Miscellaneous	..	1/- ,, ,,

Caps 2d. per word extra. Box No. 1/- extra. Single insertion rate for display and semi-display advertising on this page is £2.10.0 per column inch. Series rate on request.

KINEMATOGRAPH WEEKLY
161, FLEET STREET, LONDON, E.C.4
Telephone 01-353 5011

Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone

SITUATIONS VACANT

BBC TELEVISION

FILM MAINTENANCE STAFF

Vacancies exist for film maintenance staff at:—

(a) Television Film Studios, Ealing and
(b) Television News, Alexandra Palace

Duties involve the maintenance of film camera, video tape, sound recording processing, projection and editing equipment used in the Television Film Department and Television News.

FILM TECHNICIANS (£1,215-£1,353 x 69 to £1,560) Reference No. 68.E. 2150.K.W.

A sound knowledge of film cameras, sound, recording and editing equipment and their maintenance, together with a comprehensive workshop background is essential. The possession of an O.N.C. (Electrical or Mechanical) or equivalent qualification would be an advantage.

TRAINEE FILM TECHNICIANS (£1,050-£1,168 x 59 to £1,345) Reference No. 68.E.4032.K.W.

Must have a knowledge of film equipment and a comprehensive workshop background. Electrical knowledge and experience in the optical and electro-mechanical field would be an advantage.

INSTRUMENT MAKERS (£19 3s. 4d. per week or £21) Reference No. 68.E.2141.K.W.

Must have sound workshop experience and be capable of working to fine limits using machine and hand tools. Some electrical knowledge and experience in the optical and electro-mechanical field would be desirable.

Starting salary will depend on the experience and qualifications offered. These posts are permanent and pensionable and offer prospects for promotion to more senior grades. There are opportunities for shift pay and/or some overtime working. Applicants, who should be British subjects should write for application forms, quoting appropriate reference number, to:—

The Engineering Recruitment Officer, B.B.C., P.O. Box 1AA, London, W.1.

SITUATIONS VACANT—cont.

SECOND OPERATOR required or experienced third, Rex, Hazelmere. Apply with details of experience.

SITUATIONS WANTED

SCRIPTS TRANSLATED from German, French, Italian by lady linguist, 15 years' trade experience. Moderate fees, prompt accurate execution. Espiau, 79 Roland House, Roland Gardens, S.W.7. Telephone 839 1127.

SECRETARY to film producer with wide and varied experience of all aspects of film and theatre, is looking for position where she can work on her own initiative. Contact Merrow Agency, Monarch 7282.

SECOND OPERATOR seeks post Blackpool/Preston area. B., Box 771, Kinematograph Weekly.

YOUNG NEW ZEALANDER wishing to enter film industry interested in scenic, documentary and all aspects of film production. S., Box 786, Kinematograph Weekly.

EX CHIEF, with Management Experience, Bonded, requires position. Offers appreciated. X., Box 790 Kinematograph Weekly.

YOUNG MAN, well read and travelled, with many varied interests and uncapped ideas, thorough knowledge of film production on amateur scale, seeks creative position with active film company, where his artistic ability and energy will be appreciated and duly rewarded. Z., Box 792, Kinematograph Weekly.

WEBLEY INDEPENDENT PROJECTIONIST
Whether its 70mm, 35mm or 16mm presentation you require contact me. I specialise in relief work 12s. 6d. per hour, double for Sundays or Bank Holidays plus travelling expenses from Waterloo or Chessington
MINIMUM BOOKING 2 HOURS
WEBLEY, 34 ORCHARD ROAD, CHESSINGTON, SURREY.

SITUATIONS WANTED—cont.

MANAGER with operating experience desires position. Coastal or Southern. Advertiser, 54 The Hundred, Romsey, Hampshire.

ASSISTANT CINEMA MANAGER, age 21, desires change. Very keen on Film Production work. Willing to learn. Anything considered. Y., Box 791, Kinematograph Weekly.

EXPERIENCED CANADIAN MFA student in tv and films offers services free and all expenses in any aspects of above. A., Box 793, Kinematograph Weekly.

FOR HIRE

35 mm CUTTING ROOM. Editola. Also 35 mm Arriflex camera complete. Enquiries Belgravia 8718.

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ZOORAMA LTD., London's leading suppliers of studio-trained animals, offer around the clock world-wide service. 2,000 productions for films, tv, advertising and publicity, etc., successfully completed. Colindale 8815/6991.

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FOR SALE

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KINE SUPPLIES

SALE Brand new BTH Arc Lanterns, ½ list price. Complete 35 mm. equipments. Rectifiers, Lenses, etc.

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Burbage Road, Hinckley, Leics.
Tels. HINCKLEY 3025 or 3263

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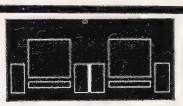
A PERSONAL SERVICE

to productions that feature musicians in dummy orchestras, dance bands, beat groups, etc. In fact anything in the musical line.

Professional Musicians (M.U.) supplied.

Credits for 1968 include Columbia Film's "Avec-Avec," etc.

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KINE & TV YEARBOOK
1968 EDITION

A copy of this most comprehensive reference book will save you many, many expensive hours of research during the normal course of your business.

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GODDARD & SMITH

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" Bonnie and Clyde " produced many bright spots during the showmanship year, with some spectacular "hold-ups." One successful stunt for the film was put into operation by J. Cavanagh, assistant manager, ABC, Edinburgh, round about Christmas. The ABC will be one of the centres of attention when " Wait Until Dark" has a special CEA conference screening.

Many highspots in a busy year

THERE IS bound to be an atmosphere of showmanship in Edinburgh during this CEA conference—premiere nights at the ABC (" Wait Until Dark "—June 11) and at the Odeon (" A Lovely Way to Go "—June 12).

The KRS has also displayed considerable flair with its " Looking Ahead " presentation in the past and this is anticipated again this year. There are many other occasions during the conference, too, at which showmanship can play an important part.

We have been promised a piece of showmanship in Edinburgh which should match anything that has transpired during the past year: it comes out of a proposal to win back cinema customers during the conference by giving them a ticket entitling them to participate in a draw for a Mini. Nightly prizes will be given in addition to this main prize. A composite newspaper page will be taken plus tv time, and leaflets and posters will be distributed.

And according to a Kine report earlier this year, Derek Cameron (Edinburgh and SE Scotland branch CEA) wanted " flowers inside and flags outside every theatre."

Just how the proposal has taken shape will be seen in Edinburgh. Managers are sure to watch closely for the results.

Additionally, because the conference may have some influence on cinema management, the business sessions will be watched closely by managers, who will have their representatives at Edinburgh to contribute where necessary to discussion.

While watching for developments there is some merit in looking back on the year just gone to see what changes have taken place, and what trends have emerged in the showmanship field.



SHOWMANSHIP

by

FRANK RATCLIFFE

Naturally there were many public relations efforts, typified by those happy presentations when Minors' Club birthday cakes go off to the children's wards of local hospitals.

There was also active participation in local festivals—at Henley, for instance, where a special season of films ran concurrently with the main festival. Gimmicks still came aplenty—one manager had the showmanship " remedy " for any ills patrons might undergo from seeing a horror programme: a revival kit paraded through town.

A giant chess game played on the forecourt of one cinema really brought out the crowds, and an added attraction was a pop group to move the larger-than-life-size pieces..

Way up in the Shetlands an impressive street stunt portrayed the characters from " The Wizard of Oz," and another manager had a play on tv commercials: " The Double Man Works Wonders—See Him Today." " Bonnie and Clyde " produced some spectacular hold-ups (one of the really bright spots in the showmanship year).

Once again there were many links with army recruiting centres, frequently involving live-wire displays. Stair-risers related the sales message on many occasions, and on a grander scale special gala opening nights and personal appearances were scattered about the calendar.

That useful annual, the carnival float, was brought into play on several occasions and there was even a bank robbery—staged to attract attention to " Casino Royale "

Cowboy stunts took their place in the showmanship year, too, as did all those valuable shop window displays, interior tie-ups and foyer displays (many of them reciprocal with stores). Civic participation in theatre activity played its part.

Special efforts were aimed at specialist sections of the community and the press took as important a place as ever, covering such a wide range of subjects that it would be impossible to mention them all here. Some press came out of stunts, some out of presentations, anniversaries and special occasions. Other press arose from staff awards, long service, or arrival at new situations—and so much more.

Leaflets have frequently featured in stunts, through newspaper distribution or simply door-to-door delivery.

Then there were the many exhibitions—covering painting, photographs, road safety, police security and links with the Milk Marketing Board or other suitable concerns.

Throughout the year (with Easter, Christmas and November 5 probably the most prominent) there was seasonal activity. Sometimes it brought the children's clubs into play, sometimes the old folk. Always it strengthened the cinema image with the public.

Frequently there were visits to the projection box, and tours of the theatre continued to provide valuable links with schools and hospitals.

From Rank Theatres we learned of a new approach to cinema salesmanship—the wide use of the telephone was incorporated in this.

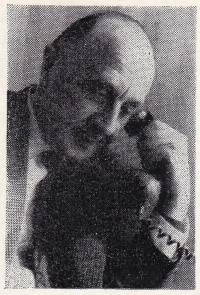
Student rags, managers' screenings, showmanship courses, factory visits, talks to film societies, guilds and institutes—they have all in their way made some contribution to the improvement of the cinema image with the public.

To substantiate all of this activity there has been a constant stream of reports, photographs, press clippings and display material arriving here at the Kine office. It shows a determination on the part of the manager to sell; and his sales line has an incredible versatility.

Have changes taken place, and what are the trends? It's a tremendously difficult question to answer. Perhaps it would be true to say that ideas have been updated so as to keep pace with a modern age of constant change. And managers are generally confident that they can project cinema come what may.

For the present it's all eyes on Edinburgh, and the genuine wish for its " showmanship " success.

'LET'S HAVE A YEARLY GET-TOGETHER' SAYS FRANK



SPOTTING the "Where are they now" piece in a recent issue of Kine—in which Charles Crathorn prompted me to seek the whereabouts of early Life Members of the Kine Company of Showmen—Frank Minde, Life Member No. 25 (above) was "delighted" and quickly got in touch with me.

Frank, who was Kine Champion Showman in 1949-50, is still very active in the film industry as publicity director to Screenways (NY).

He entered films in 1936 as press and publicity representative for Butcher's Film Service.

After war service he was for many years theatre manager with the Rank Organisation, and then publicity representative with British Lion Films.

He became exploitation manager and later held the same position for BLC Films.

Then, returning to British Lion, he was appointed commercial promotions manager at Shepperton Studios.

"For my part," writes Frank, "I would dearly like to see an annual get-together of members of the Company of Showmen to which some of the 'newer boys' could be invited.

"An exchange of views between the old-timers (for want of a better expression) and the newcomers could give a shot in the arm to the industry, and amplify the views expressed in your Showmanship feature on May 4.

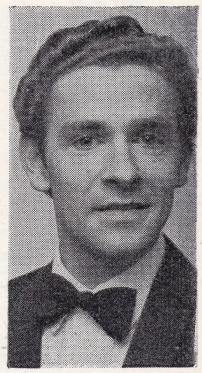
"Enthusiasm is still the life-blood of this industry and its importance in all aspects of our business cannot be ignored."



CHARITY PREMIERE TO BE ANNUAL

Gala charity premiere of "Half a Sixpence" was held recently at the Astra, Colwyn Bay, in aid of the Royal National Lifeboat Institution and the CTBF. The occasion marked the opening of the 26-week extended season of the film at the cinema. Among the guests were Lord and Lady Aberconway, Lord and Lady Mostyn, Lord and Lady Longford, the mayors and mayoresses of Rhyl, Colwyn Bay, Llandudno and Conway, the town clerks and their ladies, the entertainment officers and the chairmen and their ladies of the county councils of Caernarvonshire, Flintshire and Denbighshire. The occasion was such a success that it will become an annual affair. Astra general manager Neville Ward is here seen (right) with the Mayor of Colwyn Bay, Mrs. K. Schofield; A. Hutchinson, director of Hutchinson Cinemas; and the Mayoress of Colwyn Bay.

Are we facing a brain drain?



AFTER EIGHT years with Rank Theatres, Terence Starkey, 29, manager of the Gaumont, Notting Hill Gate, is leaving to take up a post as general manager for Lido Cinemas, Zambia.

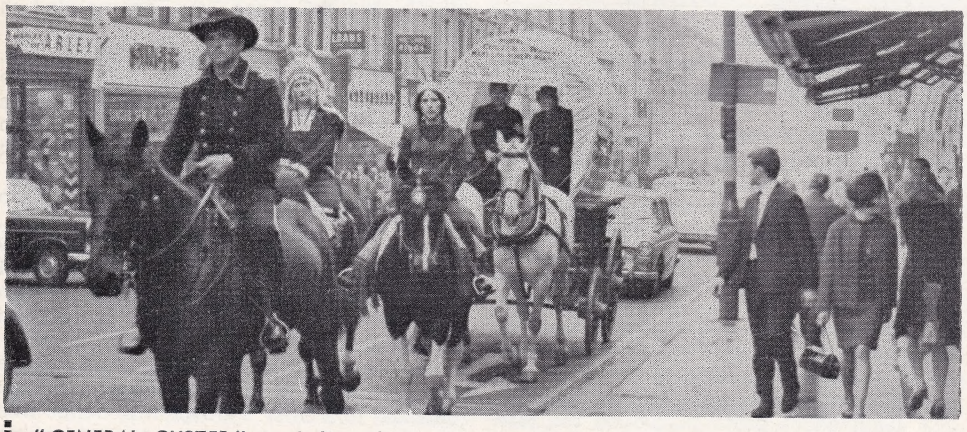
Interviewed on BBC (Late Night Extra, May 22) he agreed that a "brain drain" of cinema managers might well be about to take place. He pointed out that already the Society of Cinema Managers was advertising other foreign vacancies.

Although this will be his first experience of working in the tropics he is unconcerned about the climate—he previously worked in North Africa, as an actor, for the Rank Organisation. In his new position he will be responsible for the major theatre in Zambia's capital, Lusaka, and for a drive-in cinema on the outskirts.

In his tv interview Sharkey commented: "The lively manager is not only a good showman and proud of his theatre but he's having a hard time to guard his status. The hierarchy of the film industry—producers and the like—should realise that we are the men in the front line, responsible for the presentation of a very costly product."

We wish him well in Zambia.

'Custer' in London





"GENERAL CUSTER," an Indian chief and a mounted squaw plus a covered wagon with two cavalrymen and two pretty squaws have been parading the London districts to publicise "Custer of the West." Huge banners on either side of the covered wagon gave all the information about the film and where it was playing, while the two squaws handed out four-colour leaflets. This lively promotion was the result of close co-operation between the publicity departments of Cinerama International Releasing Organization and of the Rank Organisation's Theatre Division who got behind it right from the beginning with enthusiasm and imagination.

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11TH – 12TH JUNE, 1968



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